

THAMES TELEVISION LIMITED,
BROOM ROAD,
TEDDINGTON,
MIDDLESEX.
Tel: 977-3252

C A M E R A S C R I P T

"CALLAN"

(6)

"IF HE CAN, SO COULD I"

Prod.No: 35006

by

VTR/THS/5415

RAY JENKINS

STORY EDITOR
GEORGE MARKSTEIN

DESIGNED BY
MIKE HALL

PRODUCED BY
REGINALD COLLIN

DIRECTED BY
PETER DUGUID

CAMERA REHEARSALS: WEDNESDAY, 12TH JANUARY 1972, 10.00-19.30 } - STUDIO 1, TEDDINGTON.
 THURSDAY, 13TH JANUARY 1972, from 10.30 }

VTR: THURSDAY, 13TH JANUARY 1972, 16.45-19.30 - STUDIO 1, TEDDINGTON.

TRANSMISSION: T.B.A.

DURATION: 51'00" + 2 COMMERCIAL BREAKS.

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CAST:

Callan EDWARD WOODWARD
 Cross PATRICK MOWER
 Meres ANTHONY VALENTINE
 Lonely RUSSELL HUNTER
 Bishop GEOFFREY CHATER
 Trofimchuk PETER BLYTHE
 Snell CLIFFORD ROSE
 Vadim/Burov MORRIS PERRY

Cuthbertson JOHN ABINERI
 Liz LISA LANGDON
 Harris DAVID HARGREAVES

On film only:

Sato ALAN CHUNTZ
 Karen VICKY WILLIAMS
 Foster ANDREW BURT
 College porter Reg Cranfield (w/o)
 Male nurse Patrick Gorman (w/o)

Studio walk-ons (thru ASSOCIATED PLAYS & PLAYERS):

Radovic George Romanov
 College scout John Scott-Martin

Armourer Evan Ross
 Carter Dennis Plenty

Floor Manager JOHN WAYNE
 P.A. PADDY DEWEY
 Stage Manager GARY BRUMFITT
 Asst. Floor Manager .. PATRICK VANCE
 Call Boy MIKE BRIDGE
 Timer P.A. EDNA EWING

Wardrobe Supervisor .. ANN SCHMIDT
 Make-Up Supervisor ... JOAN HILLS

Technical Supervisor .. PETER KEW
 Lighting Supervisor ... BRIAN TURNER
 Senior Cameraman ALBERT ALMOND
 Sound Supervisor RON FERRIS
 Vision Mixer KEN PRICE
 Racks BILL MARLEY
 Grams TONY MORLEY
 Film Editor ROY HAYDEN
 Graphics Designer RUTH BRIERAN

SCHEDULE:

WEDNESDAY, 12TH JANUARY:

Camera rehearsal 10.00-13.15
 LUNCH BREAK 13.15-14.15
 Camera rehearsal 14.15-19.30
 (View 16mm T/C: 19.00-19.30)

THURSDAY, 13TH JANUARY:

Line-up and make-up 09.30-10.30
 Camera rehearsal 10.30-12.15
 Line-up and make-up 12.15-13.00
 LUNCH BREAK 13.00-14.00
 Dress rehearsal 14.00-16.00
 TEA, line-up and make-up .. 16.00-16.45
 VTR 16.45-19.15
 Technical clear 19.15-19.30

TECHNICAL REQUIREMENTS: 5 pedestal cameras + L.A. dolly as alternative mounting; fork lift truck; normal monitors + bank of 3 in Hunter's Office one of which to be pract. (monochrome); pract. slide projector in Bishop's Office, electronic guns in Shooting Gallery. 16mm d-h T/C for 6 specially shot sequences, slide machine & caption scanner; 2 VTR machines + edited.
 3 booms, concealed mic. in car, hand mic. with press button in Hunter's Office connected to Shooting Gallery (sound inter-related with distort both ends and loudspeaker in Hunter's Office). Gun shot generator. Pract. intercoms: Hunter's/Hunter's Outer Office, Bishop's Office/off-stage. Pract. telephones: Hunter's/Bishop's/Hunter's Outer Office, Hunter's/College Room (to ring), Hunter's/off-stage, R/T between Meres' car/Hunter's Office.

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VTR/THS/5415

RUNNING ORDER (1)

| <u>SET</u> | <u>TIME</u> | <u>CHARACTERS</u> | <u>CAMERAS</u> | <u>SOUND</u> | <u>SHOTS</u> | <u>PAGES</u> |
|---|-------------|--|---|-------------------|--------------|--------------|
| <u>ACT 1</u> | | | | | | |
| <u>TO BE POST-RECORDED:</u> | | | | | | |
| OPENING CREDIT SEQUENCE, T/C & CAPTIONS. | - | - | - | sof | - | 1 |
| 1. HUNTER'S OFFICE, INT. | DAY (1) | Snell Callan Liz (v/o) Bishop (v/o) | 1: A. 2: A. | A-1 | 1-13 | 1-4 |
| 2. CROSS'S FLAT, INT. | NIGHT | Cross Meres | 3: A. 4: A. | C-1 | 14-16 | 4-5 |
| 3. BISHOP'S OFFICE, INT. | NIGHT | Bishop Callan | 1: B. 2: B. 5: A. | B-1 | 17-34 | 5-8 |
| <u>TAPE STOP</u> | | | | | | |
| 4. { HUNTER'S OFFICE, INT. | NIGHT | Callan Snell | 1: A. 3: B. 2: C. (On monitor) | A-1 HAND MIC. | 35-51 | 9-11 |
| 5. { SHOOTING GALLERY, INT. | NIGHT | Meres Cross Armourer | 2: C. 4: B. 5: B, C. | B-2 C-2 | | |
| (Incl. two tape runs) | | | | | | |
| 6. HUNTER'S OFFICE, INT. | NIGHT | Callan Snell Meres Liz (v/o) | 1: A. 3: B. 2: C. (On monitor) | A-1 | 52-60 | 11-13 |
| 7. SHOOTING GALLERY, INT. | NIGHT | Snell Cross | 4: B. 5: B. | B-2 C-2 | 61-66 | 13-14 |
| 8. HUNTER'S OFFICE, INT. | NIGHT | Callan Cross } in Snell } Gallery | 3: B. 2: C. (On monitor) | A-1 B-2 C-2 | 69 | 14-15 |

RUNNING ORDER (2)

| SET | TIME | CHARACTERS | CAMERAS | SOUND | SHOTS | PAGES |
|---|-------|---|---|-----------------------|--------|-------|
| ACT 1 (contd.) | | | | | | |
| 9. SHOOTING GALLERY, INT. | NIGHT | Cross Snell | 4: B. 5: B. | B-2 C-2 | 70-75 | 15-17 |
| 10. HUNTER'S OFFICE, INT. | NIGHT | Callan Cross } in Snell } Gallery | 1: A. 3: B. 2: C. (On monitor) | A-1 B-2 C-2 | 76-77 | 17-18 |
| TAPE RUN | | | | | | |
| 11. SHOOTING GALLERY, INT. | NIGHT | Snell Cross | 4: B. 5: B. | B-2 C-2 | 78-83 | 18-19 |
| 12. HUNTER'S OFFICE, INT. | NIGHT | Callan Cross } in Snell } Gallery | 1: A. 3: B. 2: C. (On monitor) | A-1 B-2 C-2 | 84-85 | 19 |
| 13. SHOOTING GALLERY, INT. | NIGHT | Cross (Snell) | 5: B. | B-2 C-2 | 86 | 19-20 |
| 13a. HUNTER'S OFFICE, INT. | NIGHT | Callan Cross (in Gallery) | 3: B. 2: C. (On monitor) | A-1 B-2 C-2 | 87 | 20 |
| 13b. SHOOTING GALLERY, INT. | NIGHT | Cross Snell | 4: B. 5: B. | B-2 C-2 | 88-91 | 20 |
| 14. HUNTER'S OFFICE, INT. (Incl. act break slide) | NIGHT | Callan Mares Snell Cross (in Gallery) | 1: A. 3: B. 2: C. (On monitor) | A-1 B-2 C-2 | 92-100 | 20-21 |
| 14a. SHOOTING GALLERY, INT. | NIGHT | Cross Mares Armourer (?) | 5: D. | B-2 C-2 | 101 | 22 |

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RUNNING ORDER (3)

| <u>SET</u> | <u>TIME</u> | <u>CHARACTERS</u> | <u>CAMERAS</u> | <u>SOUND</u> | <u>SHOTS</u> | <u>PAGES</u> |
|--------------------------------------|----------------|---|--|----------------|--------------|--------------|
| <u>ACT 2</u> | | | | | | |
| <u>Act break slide</u> | | | | | | |
| <u>into:</u> | | | | | | |
| <u>TELECINE (1) (16mm, d-h):</u> | | | | | | |
| 15. TOWN, EXT. | DAY (2) | Meres Foster Vadim Cuthbertson | - | sof | - | 23-24 |
| <u>&</u> | | | | | | |
| 16. GYMNASIUM, INT. | DAY | Snell Callan Cross Sato | - | sof | - | 24-25 |
| <u>(5'20", both scenes)</u> | | | | | | |
| 17. HUNTER'S OUTER OFFICE, INT. | DAY (3) | Liz Cross | 1: C. 3: C. | C-3 | 102-104 | 26 |
| 18. HUNTER'S OFFICE, INT. | DAY | Callan Meres | 2: A. 4: C. | A-1 | 105-109 | 26-27 |
| 19. HUNTER'S OUTER OFFICE, INT. | DAY | Liz Cross Callan Meres Bishop (v/o) | 1: C. 3: C. | C-3 B-1 | 110-113 | 27-28 |
| <u>TAPE RUN</u> | | | | | | |
| 20. BISHOP'S OFFICE, INT. | DAY | Bishop Snell Callan | 2: B. 4: D. 5: A. | B-1 TAPE | 114-139 | 29-33 |
| <u>TAPE STOP</u> | | | | | | |
| 21. HUNTER'S OFFICE, INT. | DAY | Cross Callan Liz (v/o) Meres | 1: A. 3: D. 4: E. | A-1 | 140-163 | 33-36 |
| <u>TAPE STOP</u> | | | | | | |
| 22. COLLEGE ROOM, INT. | DAY (4) | Cross Trofimchuk College scout | 1: D. 3: E. 4: F. (Fork lift) 5: E. | B-3 | 164-181 | 36-40 |
| 23. <u>TELECINE (2) (16mm, d-h):</u> | <u>(0'03")</u> | | | | | |
| COLLEGE - EXT. | DAY | - | - | sof | - | 40 |
| <u>TAPE RUN</u> | | | | | | |

RUNNING ORDER (4)

| <u>SET</u> | <u>TIME</u> | <u>CHARACTERS</u> | <u>CAMERAS</u> | <u>SOUND</u> | <u>SHOTS</u> | <u>PAGES</u> |
|---|-------------|--|--|------------------------|--------------|--------------|
| <u>ACT 2 (contd.)</u> | | | | | | |
| 23a. COLLEGE ROOM, INT. | DAY | Cross Trofimchuk | 2: D. (L.A. dolly) | B-3 | 182 | 40 |
| 24. HUNTER'S OFFICE, INT. | DAY | Callan Meres (v/o) | 1: A. | A-1 STAND MIC. | 183 | 40-41 |
| <u>TAPE RUN</u> | | | | | | |
| 25. COLLEGE ROOM, INT. | DAY | Cross Trofimchuk Callan (v/o) Karen (on tape) | 3: E. | B-3 A-1 TAPE | 184 | 41-42 |
| 26. <u>TELECINE (3): (16mm, d-h) (0'04")</u> COLLEGE - EXT. | DAY | Karen | - | sof | - | 42 |
| 27. COLLEGE ROOM, INT. | DAY | Cross Trofimchuk Karen (on tape) | 2: D. (L.A. dolly) | B-3 TAPE | 185 | 42-43 |
| 28. HUNTER'S OFFICE, INT. | DAY | Callan | 1: A. | A-1 | 186 | 43 |
| <u>TAPE RUN</u> | | | | | | |
| 30. COLLEGE ROOM, INT. | DAY | Trofimchuk Cross Karen (on tape) | 3: E. 4: F. (Fork lift) 5: E. | B-3 TAPE | 187-191 | 43-44 |
| <u>TAPE STOP</u> | | | | | | |
| 31. HUNTER'S OFFICE, INT. | DAY | Callan Meres (v/o) | 4: E. | A-1 STAND MIC. | 192 | 45 |
| 32. COLLEGE ROOM, INT. | DAY | Trofimchuk | 2: D. (L.A. dolly) | B-3 | 193 | 45-46 |
| 33. HUNTER'S OUTER OFFICE, INT. | DAY | Liz | 1: C. | C-3 | 194 | 46 |
| 34. HUNTER'S OFFICE, INT. | DAY | Callan Liz | 3: D. 4: E. | A-1 | 195-196 | 46 |
| 35. <u>TELECINE (4): (16mm, d-h) (0'26")</u> COLLEGE - EXT. (Incl. act break slide) | DAY | Cross Karen Porter | - | sof | - | 46-47 |

RUNNING ORDER (5)

| <u>SET</u> | <u>TIME</u> | <u>CHARACTERS</u> | <u>CAMERAS</u> | <u>SOUND</u> | <u>SHOTS</u> | <u>PAGES</u> |
|------------|-------------|-------------------|----------------|--------------|--------------|--------------|
|------------|-------------|-------------------|----------------|--------------|--------------|--------------|

ACT 2 (contd.)

TO BE POST-EDITED WHERE IT BELONGS:

| | | | | | | | |
|-----|--------------------------------|-----|-----|-------|-----|-----|----|
| 29. | HUNTER'S OUTER OFFICE, INT. | DAY | Liz | 1: C. | C-3 | 197 | 47 |
|-----|--------------------------------|-----|-----|-------|-----|-----|----|

ACT 3

| | | | | | | | |
|-----|---|-------|-------------------------------|------------------------|-------------------|---------|-------|
| 36. | HUNTER'S OFFICE, INT. (Incl. act break slide) | NIGHT | Callan Liz Harris (v/o) | 2: A (R.) 3: D (L.) | A-1 STAND MIC. | 198-200 | 48-49 |
|-----|---|-------|-------------------------------|------------------------|-------------------|---------|-------|

| | | | | | | | |
|-----|--------------------------------|-------|-------------------------------|-------|------------|-----|----|
| 37. | HUNTER'S OUTER OFFICE, INT. | NIGHT | Callan Liz Bishop (v/o) | 1: C. | C-3 B-1 | 201 | 49 |
|-----|--------------------------------|-------|-------------------------------|-------|------------|-----|----|

| | | | | | | | |
|------|-----------------------|-------|---------------------|-------|------------|-----|----|
| 37A. | BISHOP'S OFFICE, INT. | NIGHT | Bishop Liz (v/o) | 5: A. | B-1 C-3 | 202 | 50 |
|------|-----------------------|-------|---------------------|-------|------------|-----|----|

| | | | | | | | |
|-----|--------------------|-------|-------|-------|----------|-----|----|
| 38. | CROSS'S FLAT, INT. | NIGHT | Snell | 4: A. | F/POLE-1 | 203 | 50 |
|-----|--------------------|-------|-------|-------|----------|-----|----|

TELECINE (5): (16mm, d-h)

| | | | | | | | |
|-----|-------------------------------|-------|---|---|-----|---|-------|
| 39. | COLLEGE - EXT. (1'20") | NIGHT | Callan Harris Cross (dead) Ambulance men | - | sof | - | 50-51 |
|-----|-------------------------------|-------|---|---|-----|---|-------|

| | | | | | | | |
|-----|---------------------|-------|---------------------|----------------|------------|---------|-------|
| 40. | COLLEGE ROOM - INT. | NIGHT | Tsfimchuk Callan | 2: E. 3: G. | A-2 B-4 | 204-217 | 51-54 |
|-----|---------------------|-------|---------------------|----------------|------------|---------|-------|

TELECINE (6): (16mm, d-h)

| | | | | | | | |
|-----|---------------------------|-------|-------------------------------|---|-----|---|-------|
| 41. | COLLEGE - EXT. (0'48") | NIGHT | As Sc.39 + Karen Porter | - | sof | - | 54-55 |
|-----|---------------------------|-------|-------------------------------|---|-----|---|-------|

TAPE STOP

| | | | | | | | |
|-----|--------------------------------|-------|---------------|-------|-----|-----|----|
| 42. | HUNTER'S OUTER OFFICE, INT. | NIGHT | Callan Liz | 1: C. | C-3 | 218 | 55 |
|-----|--------------------------------|-------|---------------|-------|-----|-----|----|

od.No: 35006

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RUNNING ORDER (6)

| <u>SET</u> | <u>TIME</u> | <u>CHARACTERS</u> | <u>CAMERAS</u> | <u>SOUND</u> | <u>SHOTS</u> | <u>PAGES</u> |
|---|-------------|--|---------------------------------|--|--------------|--------------|
| <u>ACT 3 (contd.)</u> | | | | | | |
| 42a. HUNTER'S OFFICE, INT. | NIGHT | Callan Bishop Liz Meres (v/o) | 2: A (R.) 3: D (L.) | A-1 FIXED & HAND MICS in CAR | 219-224 | 55-57 |
| 43. CAR - INT. | NIGHT | Meres Radovic Carter/Patterson Callan (v/o) | 4: G. | A-1 FIXED & HAND MICS | 225 | 57 |
| 44. HUNTER'S OFFICE, INT. | NIGHT | Bishop Callan Liz Snell Radovic (v/o) Meres (v/o) | 1: A. 2: A (R.) 3: D (L.) | A-1 (Phonadec) FIXED & HAND MICS in CAR | 226-237 | 57-61 |
| 45. FARM LOUNGE - INT. (incl. HALLWAY) | NIGHT | Burov Cuthbertson Meres | 3: H. 4: H. 5: F. | C-4 (Loud-hailer) | 238-245 | 62-63 |
| <u>TAPE RUN</u> | | | | | | |
| 46. FARM HALLWAY - INT. | NIGHT | Callan Burov | 5: G. | A-3 B-5 | 246 | 64 |
| <u>TAPE RUN</u> | | | | | | |
| 47. FARMHOUSE - INT. | NIGHT | Callan Burov Meres Cuthbertson | 1: E. 3: H. | A-3 B-5 C-4 | 247-248 | 64-65 |
| <u>TAPE STOP</u> | | | | | | |
| 48. CALLAN'S ROOM, INT. | NIGHT | Lonely Callan | 2: F. 3: J. | B-6 | 249-260 | 65-67 |
| <u>TAPE STOP</u> | | | | | | |
| 49. BISHOP'S OFFICE, INT. | DAY (5) | Snell Bishop Callan | 3: K. 4: D. 5: A. | B-1 | 261-271 | 67-68 |
| <u>CLOSING CREDIT SEQUENCE:</u> | | | | | | |
| CAPTION SCANNER | - | - | 1: Caption. | GRAMS | 272 | 68-69 |
| <u>WILD TRACKS TO BE RECORDED:</u> | | | | | | |
| | | Cross Liz | - | | | 69 |

VTR/TMS/5415
Part 1

OPENING CREDIT SEQUENCE TO BE POST-RECORDED

ACT 1

FADE UP TELECINE

OPENING CREDIT SEQUENCE.

S.O.F.

"THAMES" PICTORIAL SYMBOL
into "CALLAN" OPENING
TITLES. (0'45" approx.)

(THREE)

SUPER CAPTIONS

(1) "IF HE CAN, SO COULD I"

(2) by RAY JENKINS

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1. 2 (A)

1. INT. HUNTER'S OFFICE. DAY. BOOM A-1

C.M.S. SNELL with CALLAN'S
FEET.

PULL BACK, HOLDING 2-S,
till CALLAN'S HEAD APPEARS
LARGE in FRAME.

(PAUSE)

SNELL: When will he be here?

CALLAN: When he's brought in.

SNELL: Why the politeness? Order
him in!

Preview 1

(On 2, Shot 1)

HOLD 2-S as CALLAN
GOES u/s AGAIN.

CALLAN: This is my way. We've
got to be patient. And thorough.
He's -

SNELL: Cross - a good agent.
Very good. I know.

As CALLAN COMES d/s L.
AGAIN, CROSS R.
to HOLD 2-S with CALLAN
L. f/g.

CALLAN: So he's worth the time.

SNELL: Nonsense. He's replaceable.
If there's any doubt about him, he's
finished.

LET CALLAN GO R.
PUSH IN SLIGHTLY.

CALLAN: You said that about me
once./

2. 1 (A) _____ Nobody's proved
C.M.S. CALLAN.

3. 2 (A) _____ anything./
C.M.S. SNELL.

4. 1 (A) _____ SNELL: You're afraid./ No, afraid's

5. 2 (A) _____ the wrong word./ You're not afraid
M.C.U. SNELL. of wrong decisions - but you're

6. 1 (a/b) _____ fearful of the correct ones./
(M.C.U. Callan)

7. 2 (a/b) _____ CALLAN: I don't know what you're
(M.C.U. Snell) on about./

8. 1 (A) _____ SNELL: You're thinking, "What if
TIGHT 2-S, SNELL & CALLAN. Cross is falling apart - we're two
peas from the same pod/... If it
CALLAN SITS. could happen to him, it could happen
to me."

CALLAN: I'm his Section Head. Reports
on every dot and comma of his life
arrive on my desk every morning -

F/Y: INTERCOM BUZZ.

Preview 2

(Cn). Shot C)

CALLAN: (CONT'D.) Yes, Liz?

SNELL: Big men have to snivel
sometimes, Hunter.

CALLAN: Hold it, Liz.

LIZ: (DISTORT) It's Mr. Bishop,

9. 2 (A) (a/b) sir / -- (PAUSE) On two.
(M.C.U. Snell)
HE SMILES.

10. 1 (A)
M.C.U. CALLAN.

CALLAN: Put him through. (HE
PICKS UP PHONE)

BOON B-1

BISHOP: (DISTORT) Charlie?

CALLAN: Sir?

BISHOP: (DISTORT) Come over -
might be very important. (CALLAN
PUTS PHONE DOWN)

11. 2 (A) (As Callan rises)
2-S, SNELL + CALLAN RISING
& CROSSING L. to HAT-STAND.

CALLAN: Can you hold him till I
get back?

SNELL: I've arranged enough to be
getting on with. Ever thought
about an over-wound watch? Has to
be repaired.

12. 1 (A)
M.S. CALLAN.

BRING HIM d/s L. to TIGHT
H.A. 2-S with SNELL SITTING.

CALLAN: What, Snell, gives you
the right, professionally or
personally, to jump to any conclusion -

Preview 2 (fast)

(On 1. Shot 12)

13. 2 (A)

M.C.U. CALLAN.

PULL BACK as HE GOES,
& FIND SNELL X-ing L.
for 2-S at DOOR.

SNELL: You also ... feel trapped,
Hunter?

CALLAN: That's why I know.

SNELL: You're quite right.
Nothing is what it seems.

14. 3 (A)

VERY SLOW CRAB L. X
f/g SHELVING, to COMPOSE
with SHELVING UNIT R. HALF
of FRAME.

(1 TO POS.B. 2 TO POS.E,
BISHOP'S OFFICE)

SEE DOOR in b/g OPEN &
CLOSE.

CROSS COMES to f/g DOOR.

L/X: LIGHTS ON as CROSS/
SWITCHES THEM ON/

MERES SITS UP.

ZOOM IN to M.C.U. CROSS.

2. INT. CROSS'S FLAT. NIGHT.

BOOM C-1

GRAY F/X:
LIFT
ASCENDING,
DOORS
OPENING &
SHUTTING.

MERES: How was she?

15. 4 (A)

M.C.U. MERES.

CROSS: Who?

MERES: The little girl you
clobbered over the head with
your gun-butt.

16. 3 (A)

2-S, MERES with CROSS
ALWAYS BEHIND SHELVING.

CROSS: It was an accident.

HOLD 2-S as MERES GOES
u/s L. -

MERES: No such thing in our trade,
old boy. Either mistakes or
completions. Still the same, is
she?

Preview 2

(On 7. Shot 16)

- & CROSS COMES f/g R.

CROSS: So I'm told.

MERES: Pity.

CROSS: Yes.

MERES: For both of you. So I'm told. Why? Alive, she torments you -

CROSS: Nobody 'torments' me - not even you.

MERES: Dead, she'd let us have you back.

CROSS: I haven't gone anywhere.

MERES: Quite right, in your state.

CROSS: I'm all right.

MERES: There's something sad, James, about people who keep on saying, "I'm all right". Anyway, you're wanted. (INDICATING GUN) It's yours. Why leave it at home?

CROSS: I'm off duty.

MERES: Never, my old chicken - never.

L/X: LIGHTS OFF as MERES/
SWITCHES THEM OFF

17. 2 (B)

CLOSE on SCREEN as TWO SLIDES in PROJECTOR ARE SHUFFLED BACK & FORTH.

3. INT. BISHOP'S OFFICE. NIGHT. POOM B-1

L/X: PROJECTOR (V. ROOM)
LIGHTS OFF

Pravica 5

(C2 2, Shot 17)

(BISHOP STOPS on SLIDE of
VADIM).

(HE CHANGES to SLIDE of
BUROV).

BISHOP: Lev Leonidovitch Vadim.

Illich Burov. Ukranian. Family
suffered under the Kulak repression.
Lost his father on the German front. /

18. 5 (A)
2-3, BISHOP & CALLAN.

Solved his poverty by entering the
Secret Service. Hatchet man.
Executioner. Last seen in Prague,
then re-called when the Czech problems
were solved. Forty-five, and still
in the game.

CALLAN: There's still hope for all
of us, then.

BISHOP: Levity is not the soul of
wit, Hunter. /

19. 1 (B)
M.C.U. CALLAN with FRONT
of PROJECTOR.

CALLAN: Sir.

(BISHOP CHANGES SLIDE
BACK to VADIM).

(PAUSE)

20. 2 (B)
CLOSE on SCREEN.

CALLAN: Who's Vadim? /

BISHOP: Could be Burov. Lev
Leonidovitch Vadim, Ukranian -
Ukranian Party official, then gets
lost. /

21. 1 (B)
PROFILE 2-3, BISHOP &
CALLAN.

Reappears five years ago
as an official in the Trade Ministry -
forty-five. Lights.

PAN CALLAN R. to DOOR.

L/X: SIGNS ON as CALLAN
SWITCHES THEM ON

CALLAN: Wasn't he checked out
before being allowed in? /

22. 5 (A)
C.M.S. BISHOP.

Preview 2 (fact)

(On 5. Set 22)

23. 2 (B)
2-S, BISHOP with CALLAN
COMING FORWARD.
24. 5 (a/n)
(C.M.S. Bishop)
25. 1 (B)
PROFILE 2-S.
26. 5 (f) (As Bishop goes to switch
CLOSE on PROJECTOR. / It is /)
TILT to C.M.S. BISHOP.
27. 2 (f)
C.M.S. CALLAN
28. 5 (A)
C.M.S. BISHOP.
29. 1 (B)
CLOSE on PROJECTOR.

PULL to PROFILE of
BISHOP as HE LIFTS
SLIDES OUT.
- PAN to CALLAN as BISHOP
OFFERS ENVELOPE.
- BISHOP: Vadim? Yes. Nothing
anybody could find against the
lovely man. / He's been here a
year, specialises in tractors ...
up the M.1, does his job, back down
the M.1 to a lovely house in Highgate. /
He's been watched by the uniformed
boys - no trouble, a model trade
missionary. /
- CALLAN: Then why my section?
- BISHOP: I don't know whether it's
you lot or not. If it is Burov,
then he's not here to buy tractors.
If it is Burov, who's he after / -
or have they put him out to grass in
this ... green and pleasant land.
- CALLAN: What's the connection?
- BISHOP: Love-letters. / A girl
who was friendly with Burov in
Prague received a letter from England.
We've checked out as far as we can,
and the only two people who could
remotely be fitted together, without
greasepaint or drastic surgery, are
Burov and Vadim. I want him - them -
watched.
- CALLAN: Where is he now, sir?
- BISHOP: All in there. Who're you
going to use?

Preview 5 (fast)

(M. 1. 1. 1. 2)

30. 5 (A)
C.M.S. BISHOP.

CALLAN: Hares or Cross.

BISHOP: Hares'll probably still
be driving on the wrong side of
the road after Atlantic City.

31. 2 (R)
C.M.S. CALLAN.

Why not Cross?

32. 5 (A) (As Callan moves)
2-S, as CALLAN GOES.

CALLAN: When he's elected, sir.

BISHOP: Who by?

CALLAN: Snell. That all, sir?

PUSH IN to M.S. BISHOP.

BISHOP: Of course, it's none of
my business -

33. 2 (R)
M.S. CALLAN -

CALLAN: No, sir.

- CLOSING

DOOR.

34. 5 (A/R) (When door is closed)
(M.S. Bishop - reaction)

T A P E S T O P

(1 TO POS.A, 3 TO POS.D,
HUNTER'S OFFICE; 2 TO
POS.C, 4 TO POS.B, 5 TO
POS.B - SHOOTING GALLERY)

(SET UP SHOOTING GALLERY)

Preview 1 & 2

A.B. CAM.2 FED THROUGH MONITOR IN HUNTER'S OFFICE THROUGHOUT

(SCENES 4 & 5 PLAYED
SIMULTANEOUSLY)

4. INT. HUNTER'S OFFICE. NIGHT.

BOOM A-1 &
HAND MIC

&

5. INT. SHOOTING GALLERY. NIGHT.

BOOM B-2
(+ C-2?)

35. 1 (A) (HUNTER'S OFFICE)
LOOSE on MONITOR.

PAN SLIGHTLY L. & PULL
FOCUS to CALLAN.

PAN L. & PULL FOCUS to
SNELL.

with:

35A. 2 (C) (As C.C. camera) (SHOOTING GALLERY) /
H.A. WIDE SHOT down GALLERY
on MONITOR in HUNTER'S OFFICE.

36. 4 (B) (SHOOTING GALLERY) CALLAN: Six rapid / -
2-S, CROSS & MERES. Fire!

37. 5 (B) (SHOOTING GALLERY) /
CLOSE on 2 TARGETS.

ELECTRONIC SPECIAL F/X

38. 1 (A) (HUNTER'S OFFICE) /
CLOSE on SWITCH.

DEVELOP with CALLAN'S HAND
to SEE MONITOR & HIS HEAD.

with:

38A. 2 (C) (On monitor) (SHOOTING GALLERY) /
ZOOM IN on TARGET.

CALLAN: Meres - three bull, three
inner. Cross - three bull, three
inner.

39. 3 (B) (HUNTER'S OFFICE) /
CLOSE on SWITCH, with
SOME of SNELL.

(2 ZOOM OUT)

GRAM F/X:
SOUND OF
ZOOM OUT

Preview 4 (fast)

(On 3, Shot 39)

40. 4 (B) (After 2nd switch) (SHOOTING GALLERY) /
M.S. CROSS with CC CAMERA.

HE TURNS to LOOK R.

41. 5 (B) (As his smile freezes) (SHOOTING GALLERY) /
CLOSE on TARGET SCREENS.

42. 1 (A) (As Cross turns again) (HUNTER'S OFFICE) /
CALLAN & MONITOR.

with:

42A. 2 (C) (On monitor) (SHOOTING GALLERY) /
WIDE on GALLERY.

CALLAN: Right! Six rapid to
the heart - now - fire!

T A P E R U N (5 secs.)

(5 TO POS.C, SAME SET)

*(Shot of Cross & Mares
filming to be post-edited
in here - to be recorded
at end of Act 1)

4. & 5. INT. HUNTER'S OFFICE/SHOOTING
GALLERY. (cont'd)

43. 5 (C) (SHOOTING GALLERY) /
CLOSE on TARGET.

PUSH IN CLOSE AFTER 3RD
SHOT.

ELECTRONIC SPECIAL F/X

CALLAN: (V/O) Mares - three
bulls, 3 inner; Cross - three bulls,
three inner.

44. 4 (B) (SHOOTING GALLERY) /
LOOSE 2-S. CROSS & MERES.

(5 TO POS.B, SAME SET,
PAST)

THEY CHANGE PLACES.

change over.

Right, gentlemen -

Revolvers,

45. 5 (B) (SHOOTING GALLERY) / please.
M.S. ARMOURER.

Preview 4

(On 5, Sect. 45)

PAN ARMOURER to 5-S, &
PUSH IN to M.C.U. CROSS.

46. 4 (B) (SHOOTING GALLERY)
LOOSE on TARGETS.

PUSH IN to HEAD of L. ONE.

47. 3 (B) (After 1 beat) (HUNTER'S OFFICE)
2-S, SALL & CALLAN.

CALLAN: Right, gentlemen. Your
target is five to the heart, one
to the head.

48. 4 (B) (SHOOTING GALLERY)
TIGHT PROFILE 2-S, MERES
& CROSS.

On WORD "FIRE", PAN to
2-S of PISTOLS.

(CONTD, V/O) You
will be timed on this. (PAUSE)
Fire!

GRAMS:
RECORD
THIS
FIRING.

T A P E R U N (5 secs.)

(5 TO POS.C, SAME SET)

49. 5 (C) (SHOOTING GALLERY)
CLOSE on GIRL TARGET.

4. & 5. INT. HUNTER'S OFFICE/SHOOTING
GALLERY. NIGHT. (contd)

ELECTRONIC SPECIAL F/X

50. 1 (A) (HUNTER'S OFFICE)
CALLAN & MONITOR, +
ELECTRONIC TIMING DEVICE (?)

CALLAN: Meres - 3.8 seconds;

51. 4 (B) (SHOOTING GALLERY)
2-S, MERES & CROSS.

Cross - 4.1 seconds. (CONTD, V/O):

(5 TO POS.B, SAME SET)

That's all, gentlemen. Meres, to
my office.

52. 3 (B)
CLOSE on MONITOR as CALLAN
SWITCHES OFF.

6. INT. HUNTER'S OFFICE. NIGHT.

BOOM A-1

Preview 1

(On 1. Shot 52)

(K.B. CAM. 2 takes F.V. VIDE
SEC: WHENEVER MONITOR IS ON)

PAN L. & PULL BACK to 2-S,
CALLAN & SNELL.

CALLAN: (CONTD, IN VISION) No
worry over those figures?

SNELL: Life and death is often
a matter of a split second.

53. 1 (A)
C.M.S. CALLAN.

CALLAN: Have you ever killed a
man?

54. 3 (a/b)
(2-S)

SNELL: Meres is obviously sharp
enough.

55. 1 (a/b)
(C.M.S. Callan)

CALLAN: So is Cross.

55a. 3 (a/b)
(2-S)

SNELL: I'm not interested in
Meres. (HE HANDS OVER A PAPER).

F/X: INTERCOM BUZZ.

LIZ: (V/O) Mr. Meres is here,
sir.

CALLAN: Wheel him in.

56. 1 (a/b)
C.M.S. CALLAN.

SNELL: You're not coming down?

HE SWITCHES ON MONITOR
AGAIN.

CALLAN: You've got your job, I've
got mine.

57. 3 (B)
C.M.S. SNELL.

SNELL: Splendid.

Preview 1

(On 3, Shot 57)

PAW SNELL to DOOR u/s R,
ADMITTING MERES for 2-S.

LET SNELL GO, & BRING
MERES to f/g at DESK.

MERES: I still think it's funny,
you sitting there - sir./

58. 1 (A)
2-S, MERES & CALLAN.

CALLAN: Hilarious. (HANDS OVER
BUROV FILE) Get busy.

MERES: No ... orders?

CALLAN: That's one, Toby. You
can read it out there. We'll
discuss it.

LET MERES GO.

59. 3 (B)
C.M.S. MERES at DOOR.

MERES: Can't wait to get back to
the telly, sir?/

60. 1 (A)
M.S. CALLAN.

61. 4 (B)
M.L.S. SNELL.

7. INT. SHOOTING GALLERY. NIGHT.

BRING HIM, X-ing R. of
CROSS, for 2-S.

BOOMS
C-2, B-2

SNELL: That worry you?

CROSS: It's supposed to, isn't
it?

SNELL: Is it?

CROSS: Knowing you were ...
observing, I might've ... been even
more careful about showing any
feeling.

Preview 5

(On 4. Shot 61)

62. 5 (R) SNELL: Obviously. (PAUSE) Did
N.C.U. CROSS. you feel anything?

63. 4 (a/b) CROSS: No.
(2-S)

64. 5 (a/b) (After half a beat)
(M.C.U. Cross)

65. 4 (a/b) CROSS: (CONTD.) I lie.
(2-S)

F/X: TARGET FLIES

SNELL: Of course.

AS TARGET GOES UP, PUSH
IN TIGHT on GIRL'S HEAD.

66. 5 (B) (When complete) (a/b)
(M.C.U. Cross)

CROSS: Which sick little head
thought this one up? You or
Callan?

67. 4 (B)
2-S, CROSS & SNELL.

SNELL: I did.

CROSS: Oh, no - I refuse to ...
respond.

SNELL: Good. We'll find another
way.

AS SNELL Xs L, SEE
PHOTO FALL, & PUSH IN
to M.C.U. CROSS.

68. 5 (B)
CLOSE on PHOTO of DANERA.

TILT with CROSS'S HAND,
& RACK UP to 2-S.

SNELL: (CONTD.) Would it have
mattered - if it had been Hunter's
idea?

69. 3 (F)
M.S. CALLAN.

8. INT. HUNTER'S OFFICE. NIGHT. BOOM A-1

Preview 4

(On 3, Shot 69)

+ ROOMS
B-2, C-2

SLOWLY PUSH IN to
M.C.U. CALLAN.

CROSS: (V/O) No. I'd've
reacted the same.

SNELL: (V/O) You will accept
that if ... we discover that you
are ... upset, it is best for you
and us that you're ...

CROSS: (V/O) Replaced?

HE LEANS FORWARD.

SNELL: (V/O) Perhaps. (PAUSE)
Let's get back to our tiny sheep,
shall we?

70. 4 (B)

M.S. SNELL.

PAN HIM R. to 2-S, with
DUFFY.

9. INT. SHOOTING GALLERY. NIGHT.

ROOMS
B-2, C-2

71. 5 (B)

M.C.U. CROSS.

72. 4 (B)

M.C.U. DUFFY'S HEAD.

As SNELL WALKS ACROSS L,
PULL BACK to 2-S.

SNELL COMES R. of CROSS.

CRAB R. to FINISH PROFILE.

SNELL (CONT'D.):

In the course of duty, you
inadvertently struck a fourteen year
old Russian girl, / Danera Medov,
on the head. The blow resulted in
brain damage. / The girl is alive,
but severely paralysed. (PAUSE)
You feel no pain?

CROSS: Remorse is rigorously
excluded from any training schedule.

SNELL: Excluded or repressed?

CROSS: We're taught control. Some
do it by repression. Some manage
to exclude it.

Preview 5

(On 4. Shot 72)

SNELL: You have ... attempted to
see her on ... three separate
occasions. Why?

CROSS: I've never hit a
child before.

SNELL: Would it be better
if she were dead?

CROSS: Meres said the same thing.
Am I being discussed by every bog-
cleaner -

SNELL: Don't feel persecuted.

LET SNELL GO L.

PUSH IN on CROSS SLIGHTLY.

73. 5 (B)
M.S. SNELL.
ADMIT CROSS for 2-S.

CROSS: I wouldn't give you the
satisfaction, Dr. Snell. / There's
nothing wrong with me. But if you
go on the way you are, you'll create
something which I am trained to
exclude - that's what worries me - not
what I did to Danera.

74. 4 (B)
C.U. CROSS.

SNELL: Why do you call her by her
Christian name?

CROSS: Why?

SNELL: You've killed and felt no
remorse.

75. 5 (B) (a/b)
(2-S)

CROSS: I'm not trained to feel;
I'm trained to kill.

Preview 3

(On 5. Shot 75)

SNELL: There is no feeling involved in killing? I ask you.

CROSS: (PAUSE) Yes. I can't define it.

76. 3 (B)
C.M.S. CALLAN.

10. INT. HUNTER'S OFFICE. NIGHT.

BOOM A-1

B-2, C-2

SNELL: (V/O) Then maybe we can define what your feeling might be about a girl who isn't dead.

F/X: INTERCOM BEEZ.

HE LEANS BACK to USE
INTERCOM.

CROSS: (V/O) I've successfully completed two assignments since Danera - since Miss Nedov! It -

CALLAN: Yes, Liz?

CROSS: (V/O) - has not interfered with anything!

LIZ: (V/O) Mr. Mores wants to know -

77. 1 (A) (As he turns)
CLOSE on MONITOR.

CALLAN: He can wait. (INTERCOM OFF).

SLOWLY PULL OUT to
INCLUDE CALLAN LARGE
at L.

Tape run next

(On J, Shot 77)

(SNELL SHOWS PHOTOS
to CROSS)

SNELL: (V/O) The Tedder marriage -
you drove a girl to suicide.

(CROSS FACES MONITOR
SCREEN DIRECTLY)

CROSS: (V/O) We did - Callan and
I! It was our job! There were
good reasons - ask him!

SNELL: (V/O) Thomas Arlen, pushed
under a train.

T A P E R U N

(4 PUSH INTO SET)

11. INT. SPOOFING GALLERY. NIGHT.

78. 4 (B)
L.A. 2-S, SNELL & CROSS.

ROCKS
R-2, C-2

CRAB R. for PROFILE 2-S
as SNELL GOES to BENCH.

CROSS: An accident. Palenka -

SNELL: Danera was an accident -
they seem to be adding up, don't
they?

CROSS: I receive an order. I do
not theorise. What I do is
important. Otherwise, I wouldn't
do it!

LET CROSS GO L.

SNELL: And it's Callan who takes
the responsibility?

79. 5 (B) (When he's there) /
CC CAMERA & C.M.S. CROSS.
HE TURNS.

CROSS: So, I like hurting women
and I hide behind Callan's skirts?
And I'd shoot my mother?

80. 4 (B)
F.S. SNELL.

Preview 5

(Ch 4, Part 82)

ADMIT CROSS L. for 2-S.

SNELL: Heathcote Land - you were prepared to run a lorry into him.

CROSS: I'm trained to find solutions. Quick, effective, and with the minimum of involvement for the Section.

81. 5 (B)
CLOSE on PHOTO of LIZ.

PAN L. & TILT to M.C.U.
CROSS.

SNELL: Your brief association with Miss Marsh. You are capable of deception -

82. 4 (B)
L.A. 2-5, CROSS & SNELL.

CROSS: But not self-deception!

SNELL: And Jaborski ... fell from a hotel window.

83. 5 (B)
M.C.U. CROSS.

CROSS: Oh, no!

Let's mention

Lubin!

84. 3 (B)
M.C.U. CALLAN.

12. INT. HUNTER'S OFFICE. NIGHT. TM. 1-1

B-2, C-2

85. 1 (A)
CALLAN & MONITOR (CROSS
LOOKING STRAIGHT at CC
CAMERA).

SNELL: (V/O) You saved Callan's life.

CROSS: (V/O) Then why is he trying to destroy mine!

SNELL: (V/O) (PAUSE) What do you feel when you kill?

86. 5 (B)
M.C.U. CROSS.

13. INT. SHOOTING GALLERY. NIGHT.

BOOKS
B-2, C-2

CROSS: Secure! I don't wet my pants or jump with joy ...

Preview 3 (Cont)

(CONTD. OVER)

(On 5, Shot 86)

CROSS: (CONTD.) There's a security in killing to order.

87. 3 (B)
M.C.U. CALLAN.

13a. INT. HUNTER'S OFFICE. NIGHT. (A-1)

(+ B-2,
& C-2)

CROSS: (CONTD, V/O) We carry it out, even if we find the order ... ugly. But sometimes we make mistakes.

88. 5 (B)
2-S, CROSS & SNELL.

13b. INT. SHOOTING GALLERY. NIGHT.

(B-2, C-2)

CROSS: (CONTD, 'LIVE') But there again, we're trained to live with accidents ... mistakes. Repress them? I'm no good if I can't ... live with a mistake.

89. 4 (B)
M.C.U. SNELL.

SNELL: You consider yourself ready to kill again?

90. 5 (B)
M.C.U. CROSS.

CROSS: Yes.

91. 4 (B)
M.C.U. SNELL.

SNELL: (PAUSE) I don't believe you.

(HE STARTS to EXIT).

92. 1 (A)
C.M.S. CALLAN + MONITOR.

14. INT. HUNTER'S OFFICE. NIGHT. (A-1)

(+ B-2,
& C-2)

93. 3 (B) (On door opening)
2-S, MERES ENTERING to
DESK + CALLAN.

CALLAN: (INTO INTERCOM) Send Meres in. (PAUSE) Well?

MERES: Vadim - what do you want me to do about him?

Preview 1 (fast)

(On 3, Shot 93)

94. 1 (A) CALLAN: Tail him. Two problems, -
C.M.S. CALLAN. is Vadim Burov, and why is he here?
Concentrate on the second, that way
we might find out who we're dealing
with.

95. 3 (B) MERES: Do you want me to lean on
C.M.S. MERES. him, sir?

96. 1 (A) CALLAN: If Vadim's not really a
2-S with MONITOR. seller of tractors, you'd better be
very careful, old son, where you
lean, how you lean, or if you lean
at all, without a little help from
your friends. (PAUSE) We all need
friends, don't we?

96A. 3 (a/b) MERES: Yes, sir. I'll be in touch.
(C.M.S. Meres)

96B. 1 (a/b)
(2-S, + monitor)

97. 3 (B)
C.M.S. MERES.

HE RISES.

PULL BACK for 2-S at
DOOR with SNELL.

BRING SNELL to DESK.

CALLAN: Well?

SNELL: I'm not sure, but there's
something wrong.

98. 1 (A) I want to see
M.C.U. CALLAN & MONITOR
(CROSS LOOKING at CAMERA).

99. 3 (B) how ... this watch ticks, ...
M.C.U. SNELL. or is the spring ... accidentally
ready to snap? I want to test that
control. I want Sato.

100. 1 (A)
M.C.U. CALLAN.

PAN to MONITOR & PUSH IN
to SEE IT SWITCHED OFF.

CALLAN: All right. Arrange it.

SLIDE

(1) "CALLAN" - END OF
PART ONE

GRAMS:
THEME

*

*

*

FADE SOUND & VISION

T A P E S T O P

(5 TO POS.D, SAME SET)

/SHOT TO BE RECORDED DURING 1ST COMMERCIAL BREAK/

101. 5 (D)

14a. INT. SHOOTING GALLERY. NIGHT.

LOOSE on CROSS & MERES
FIRING.

BOOMS
B-2, C-2

/TO BE POST-EDITED BETWEEN
/SHOTS 42 & 43/

T A P E S T O P

CAM. 1 - TO POS.C, HUNTER'S OUTER OFFICE.

CAM. 2 - TO POS.A, HUNTER'S OFFICE.

CAM. 3 - TO POS.C, HUNTER'S OUTER OFFICE.

CAM. 4 - TO POS.C, HUNTER'S OFFICE.

CAM. 5 - TO POS.A, BISHOP'S OFFICE.

BOOM A - STAY AT POS.1, HUNTER'S OFFICE.

BOOM B - TO POS.1, BISHOP'S OFFICE.

BOOM C - TO POS.3, HUNTER'S OUTER OFFICE.

VTR/THS/5415
Part 2

ACT 2

| <u>FADE UP SLIDE</u> | <u>GRAMS:</u> <u>THEME</u> |
|-------------------------|-------------------------------|
| (2) "CALLAN" - PART TWO | * |
| | * |
| | * |

| <u>TELECINE (16mm, d-h)</u> | <u>T/C (1). EXT. TOWN. DAY. (Sc.15) S.O.F.</u> |
|-----------------------------|--|
|-----------------------------|--|

From OPPOSITE RUSSIAN
TRADE DELEGATION, MERES
(standing by driving door
of van) & FOSTER (in
driving seat) WATCH
CUTHBERTSON & VADIM EXIT
LEGATION BUILDING.

DAY (2).

MERES: Vadim.

FOSTER: The other one's Cuthbertson.
We've checked him out, sir - he's
clean. We know where to get him if
we need him.

VADIM SEES CUTHBERTSON
INTO his CAR - & CAR DRIVES
OFF R.

MERES: Stay with Cuthbertson, and
don't let him see you.

FOSTER, in VAN, DRIVES OFF
R.

CUT TO STREET - MERES
ENTERS R. & SEES VADIM
EMERGING from GENTS'.

VADIM STOPS to LOOK UP at
MERES, LIGHTING a CIGARETTE
as HE DOES SO.

MERES REACTS.

(On Telecine (1))

VADIM WALKS UP STEPS from
GENTS' & CONTINUES UP
ALLEYWAY, L.

MERES FOLLOWS.

MERES GETS to CORNER &
LOOKS ROUND, but VADIM has
DISAPPEARED.

MERES CONCEALS HIMSELF, &
VADIM EXITS a JEWELLER'S
SHOP.

VADIM LOOKS ROUND for MERES,
but CANNOT SEE HIM.

As HE GOES OFF b/g, MERES
APPEARS R. f/g.

CUT TO:

T/C (1A) INT. GYMNASIUM. DAY. (S.O.F.)
(Sc.16)

SNELL on BALCONY of GYM.

CALLAN JOINS HIM.

SNELL: If he loses his temper,
we don't need him any more.

THEY TURN to LOOK DOWN
into GYM, BACK to CAMERA,
as CROSS & SATO ENTER to
MAT.

THEY TAKE OFF their SLIPPERS
& KNEEL EITHER SIDE of MAT.

CROSS HAS his EYES SHUT.

WHEN HE OPENS THEM, HE SEES
SATO'S BLACK BELT.

THEY BOW to EACH OTHER, &
CROSS ADVANCES to SATO.

CROSS: Randori.

THE FIGHT BEGINS.

SNELL: It's Sato we should have
in the Section.

CALLAN: Enjoying yourself, are
you, Snell?

THE FIGHT WARMS UP.

(On Telecine (14))

SATO EXCHANGES a GLANCE
with SNELL.

SATO then STARTS PLAYING
DIRTY.

CROSS LOOKS UP at BALCONY
for SUPPORT from CALLAN,
but GETS NO REACTION.

The FIGHT then REALLY HEATS
UP, THEY LEAVE MAT & FIGHT
ALONG WALL OF GYM.

CROSS GOES for "ATIMI"
BLOW as THEY RETURN to MAT.

SATO AVOIDS the BLOW &
GRABS CROSS in FINAL
PAINFUL, IMMOBILISING LOCK.

CALLAN: (PAUSE) Release him!

SATO LEAVES CROSS, who
STARES UP at BALCONY, in
PAIN & DEFEAT.

CALLAN: (CONTD. TO SNELL) That fist
blow - atimi. It was a killer.

SNELL: Quite.

CALLAN: If I'd been in his position,
I'd use it to save my life. So what
does that prove? He wants to live.

CALLAN LEAVES BALCONY, &
SNELL LOOKS AFTER HIM.

BELOW in the GYM, CROSS &
SATO TAKE UP THEIR ORIGINAL
POSITIONS on the MAT, &
STANDING, BOW TO EACH OTHER.

Preview 3 (fast)

(On Telecin-)

102. 3 (C) 17. INT. HUNTER'S OUTER OFFICE. DAY (3).
C.M.S. LIZ & TYPEWRITER. BOOM C-3
103. 1 (C) (After she looks away) / F/X: TYPEWRITING.
2-S, LIZ & CROSS.
HE Xs R. in 2-S, then to
DOOR.
As HE RETURNS to DESK, LOSE
HER & PUSH IN to C.M.S.
CROSS: Can I see him?
LIZ: He's busy.
104. 3 (C) CROSS: I'll wait, then.
M.C.U. LIZ.
105. 4 (C) 18. INT. HUNTER'S OFFICE. DAY. BOOM A-1
M.I.S. MERES.
BRING HIM d/s for 2-S with
CALLAN.
MERES: A look and a route.
CALLAN: One look and you're worried.
MERES: Oh no, not me. You might
have been worried if you'd been
there / - But you couldn't, could
you, sir? I mean, desk-bound, put
out to grass.
106. 2 (A) C.M.S. MERES.
107. 4 (C) C.M.S. CALLAN.
CALLAN: Toby, he worried you. And
if you're worried, I'm scared, because
worried people make mistakes.
108. 2 (A) 2-S, MERES & CALLAN.
MERES: Vadim's not an ordinary
tractor salesman. His look's our
look.
CALLAN: (PAUSE) He could be Burov?

(On 2, Shot 106)

MERES: You were right about Vadim.
The body electric - very ... trained.

CALLAN: Who's on him now?

MERES: Patterson - in Highgate.

CALLAN: O.K. - the route.

MERES: St. Neots, Stamford,
Grantham, Newark, Worksop.

109. 4 (C)
2-S, MERES with CALLAN
at M/P.

CALLAN: The A.I.

(2 TO POS.B, BISHOP'S
OFFICE)

MERES: But back down the M.I. As
usual.

CALLAN: (PAUSE) Did he see you
on the way up?

MERES: We changed cars too often.

PUSH IN to CALLAN as HE
COMES FORWARD. LOSE
MERES.

CALLAN: Then he makes sure you see
him see you ...

(INTO INTERCOM): Liz!

110. 3 (C)
C.N.S. LIZ.

19. INT. HUNTER'S OUTER OFFICE. DAY.

BOOM C-3

LIZ: Yes, sir?

(4 TO POS.D, BISHOP'S
OFFICE)

CALLAN: (DISTORT) Liz, I want to
see Bishop. Urgent.

111. 1 (C)
2-S, LIZ & CROSS.

LIZ: Yes, sir./

CROSS: About me?

Preview 3 (fest)

(On 1. Shot 111)

LIZ: No.

112. 3 (C) CROSS: You're still beautiful./
M.C.U. LIZ.

+
BOOM B-1

BISHOP: (DISTORT) Yes?

LIZ: Charlie desires immediate interview.

BISHOP: (DISTORT) Good. Come round./

113. 1 (C) (a/b)
2-S, LIZ & CROSS.

ADMIT CALLAN, as HE EXITS
from HIS OFFICE.

ORAB L. to HOLD HIM GOING
L.

CROSS COMES R. in 3-S with
MERES FLOATING R. b/g.

(3 TO POS.D, HUNTER'S
OFFICE)

CALLAN: Snell's report on Cross.

CROSS: Sir -

CALLAN: What are you doing here?
You're still off duty.

CROSS: Why?

CALLAN: (WAVING FILE) That's why!

LET CALLAN GO L.

CROSS: My file is ... white? Since
when? (PAUSE) Liz?

SEE MERES X L. & OUT.

As LIZ LEANS FORWARD,
PUSH IN to M.C.U. CROSS.

T A P E R U N (10 secs. only)

(1 TO POS.A, HUNTER'S OFFICE)

(CALLAN to BISHOP'S OFFICE, FAST)

Preview 4

N.B. CALLAN'S PRESENCE

114. 4 (D) 20. INT. BISHOP'S OFFICE. DAY. ROOM F-1
CLOSE on GLASSES.

PULL BACK on MOVEMENT, to
TIGHT PROFILE 2-S, BISHOP
& SNELL.

BISHOP: You do not ... approve
of the plane?

SNELL: It's all right.

BISHOP: (PAUSE) You terrify me.

SNELL: Do I, sir?

BISHOP: The State pays you an
enormously inflated wage for being
precise, and you throw words around
like bloody dandruff! Snell,
Bacchus has a whole minutely defined
row of words for you to use.

SNELL: Oh, I see! Ah! It's ...

BISHOP COMES FWD L.

F/X: INTERCOM BUZZ.

SNELL: (CONTD.) ... as Callan would
say - dodgy.

BISHOP: Yes?

TAPE

CALLAN: (PRE-RECORDED, DISTORT)
Hunter, sir.

115. 2 (B) BISHOP: Come in.
M.S. CALLAN at DOOR.

(CONTD. OVER)

116. 5 (A) (As Callan stands)
2-S, BISHOP & SNELL.

Preview 4

(On 5, Shot 116)

BISHOP: (CONTD.) Snell's not important. We'd shoot him, anyway, if he put a word out of place.

117. 4 (D) .

M.S. CALLAN.

Burov?

BRING HIM to 3-S with
SNELL GOING u/s C.

CALLAN: Could be.

BISHOP: Why?

CALLAN: Vadim did two things yesterday - he travelled north by the A.1 ... and when being tailed by Meres, he showed himself.

BISHOP: (PAUSE) Uh-huh.

CALLAN: The A.1's nearer -

BISHOP: Cambridge.

LET SNELL GO L.

CALLAN: Yes, sir. (PAUSE) Is that poet fellow - the one who defected - still there, sir?

117A. 2 (B)

M.C.U. CALLAN.

BISHOP: If he's after Trofimchuk, why would he show himself?

117B. 4 (a/b)
(3-S)

LOSE CALLAN, & PAN BISHOP
to SIT.

CALLAN: Perhaps he didn't, sir.

Meres surprised him. Now he knows we're on to him, he'll hurry a bit.

118. 2 (B)

M.C.U. CALLAN.

BISHOP: Trofimchuk's Ukrainian. (PAUSE)

Why should Burov take a year over it?

119. 5 (A)

3-S, SNELL, BISHOP & CALLAN.

CALLAN: I'll need more operators to find out.

Preview 2

(On 5, Shot 119)

SNELL: He means Cross, sir.

CALLAN: That's right. Have you read this, sir? (CROSS'S FILE). There is nothing, absolutely nothing, in here that couldn't be true of a million men!

120. 2 (M) SNELL: But they're not agents.
M.C.U. CALLAN.

CALLAN: Just tell me -

121. 4 (D) - what's wrong with Cross?
2-S, SNELL & BISHOP.

SNELL: (PAUSE) I think he's fit for ... work, but I'm not sure. If he was a machine he could be programmed, but he's not.

122. 2 (a/b) CALLAN: He makes mistakes?
(M.C.U. Callan)

SNELL: Yes.

123. 5 (A) CALLAN: Don't you?
M.C.U. SNELL.

SNELL: Not where the Section's concerned.

124. 2 (a/b) CALLAN: (PAUSE) When can I have
(M.C.U. Callan) him back?

125. 5 (A) BISHOP: Do you want him?
M.C.U. BISHOP.

126. 2 (a/b) CALLAN: I need him.
(M.C.U. Callan)

127. 4 (D) 2-S, SNELL & BISHOP.

Preview 5

(On 4. Shot 127)

BISHOP: (TO SNELL) Well?

SNELL: I've finished all I have for the present - it's all in there - intellectual abilities, spatial and mechanical abilities, perceptual accuracy, motor -

128. 5 (A) _____/
CLOSE on FILE.

TILT to M.C.U. BISHOP.

BISHOP: I can't wait while Snell knits words with that joker running wild. If you want Cross back in the field, I'll authorise it.

129. 2 (B) (a/b) _____/
(M.C.U. Callan)

CALLAN: I want him off the white file. (PAUSE)

130. 4 (a/b) _____/
(2-S, Snell & Bishop)

In my

131. 2 (a/b) _____/
(M.C.U. Callan)

opinion - and nothing in there sings otherwise, Cross is not, mentally, a danger to this Section.

132. 5 (A) _____/
M.C.U. SNELL.

SNELL: I recommend he stays on the file.

133. 2 (a/b) _____/
(M.C.U. Callan)

CALLAN: I want him off. Tonight.

134. 5 (A) _____/
3-S, SNELL, BISHOP & CALLAN.

BISHOP: (PAUSE) All right, he's off. But he's your problem.

135. 2 (a/b) _____/
(M.C.U. Callan)

CALLAN: He's always been my problem.

136. 4 (B) _____/
2-S, SNELL & BISHOP.

As SNELL Xs R, LOSE BISHOP,
& SEE SNELL GO TO DOOR in
2-S with CALLAN.

SNELL: I shall continue my investigations, Hunter. You know that.

HOLD CALLAN, as SNELL
EXITS.

BISHOP: Right, Snell - thanks.

137. 5 (A) _____/
C.M.S. BISHOP.

(PAUSE)

(CONTD. OVER)

Preview 2 (fast)

(On 5, Shot 137)

138. 2 (a/b)
(M.C.U. Callan) BISHOP: (CONTD.) That quack even smiles like a breast-fed Nazi.
139. 5 (A)
2-S, BISHOP & CALLAN. CALLAN: You mean he smiles?
- BISHOP: So ... we'd better move Trofitchuk!
- CALLAN: Yes, sir.
- LET CALLAN GO, & PUSH
IN & TILT to INTERCOM
as BISHOP PRESSES BUZZER. BISHOP: Right!

T A P E S T O P

(A TO POS.D. HUNTER'S OFFICE)

(? ON TO L.A. DOLLY, then
TO POS.D. COLLEGE ROOM)

(REPO. CALLAN)

140. 4 (E)
M.S. CROSS. 21. INT. HUNTER'S OFFICE. DAY. ROOM A-1
- BRING HIM d/s to DESK. CROSS: I want that white file torn up.
141. 1 (A)
2-S, CROSS & CALLAN. CALLAN: It is.
- CROSS: I don't believe you.
142. 4 (E)
M.C.U. CROSS. CALLAN: You'll have to, old son.
143. 3 (D)
M.C.U. CALLAN. CROSS: Why?
- CALLAN: Because, much as it hurts me, I'm on your side.
144. 4 (a/b)
(M.C.U. Cross)

Preview 1 (fast)

(On 4. Shot 1:4)

145. 1 (A) CROSS: What does Snell say, Sir?
 L.A. LOWER HALF of CROSS
 + CALLAN.
 HOLD 2-S as CROSS SITS.
 CALLAN: Snell's my adviser. He
 doesn't give orders, he makes
 recommendations - (PRESSES BUZZER) -
 which I choose to ignore. Liz?
 Read that.
 (4 REPO. L)
 LIZ: (DISTORT) Sir?
 CALLAN: Let's have John the Baptist
 in.
146. 4 (L. of E) F/X: KNOCK ON DOOR.
 M.S. MERES, LOOKING R.
147. 1 (A) MERES: The clinic open?
 C.M.S. CALLAN.
148. 3 (D) CALLAN: Hang about Toby.
 M.S. MERES.
 (TO CROSS): What's our problem?
 PAN HIM u/s R, & PULL
 BACK to FIND CROSS for
 2-S.
 CROSS: Vadim knows Meres.
149. 1 (A) MERES: So I come off him?
 M.C.U. CALLAN.
 CALLAN: No. (TO CROSS) If you
 were Vadim, why would you show
 yourself?
150. 4 (L. of E) CROSS: To open it up. He knows
 M.C.U. CROSS.
 Toby now - he can make Toby go on
 tailing him - he's a habit, hooked;
151. 1 (A) wherever Vadim goes, Toby won't be
 M.C.U. MERES, LOOKING L.
 far behind;
152. 4 (a/b) one operator out of
 (M.C.U. Cross)
 the way.
153. 3 (D) the way.
 M.S. CALLAN.
 (1 CLEAR L.)

Preview 4

(On 3, Shot 153)

BRING CALLAN L, & PULL
BACK as HE COMES a/s L.
for 3-S with CROSS SITTING,
& MERES u/s R.

CALLAN: Suppose Burov is a decoy.
If they want Trofimchuk dead before
he publishes, they haven't got much
time, and Vadim's been here a year.

MERES: When's his book due out?

CALLAN: Fortnight Monday.

MERES: (PAUSE) Why the stink of
killing Trofimchuk when what he's got
to say'll be published whether he's
dead or not?

154. 4 (E) (As Callan turns)
M.C.U. CALLAN.

CALLAN: Remind-ers. The exercise
isn't for export - it's for the fidgetty
comrades back home.

155. 3 (D)
M.C.U. MERES.

156. 4 (a/b)
(M.C.U. Callan)

If we brothers
can kill a deserter in London, / we can
certainly manage it in Budapest, Prague,
Leipzig and all free stations everywhere.

157. 3 (D)
2-S, CALLAN & CROSS.

CROSS: Do we want Burov dead?

LET CALLAN GO R, & PUSH
IN to C.M.S. CROSS.

CALLAN: We want Trofimchuk kept alive.
Now - we move him to a safer place
where he can have twenty-four hour
personal cover.

158. 1 (L. of A)
M.C.U. CALLAN.

159. 3 (D)
C.M.S. CROSS.

That's your job.

HE RISES to 2-S with
MERES R.

MERES: Why not put James on Vadim -
Vadim knows me.

160. 1 (a/b)
(M.C.U. Callan)

CALLAN: You don't take a toy away
from a kid you want kept happy, do you?

Preview 4

(CONTD. OVER)

(On 1. Shot 160)

161. 4 (E)
2-S, MERES & CALLAN. Toby, use the
R/T car. Right! I know it's all
hunches, but it won't take Vadim long
to find out Trofimchuk's no longer in
Cambridge. Burov's track record's
pretty grim. Twenty very dead people.
And I bet he sleeps well.
162. 1 (a/b)
(M.C.U. Callan)
163. 3 (D)
TIGHT PROFILE 2-S, CROSS
& MERES.

T A P E S T O P

(4 ON TO FORK LIFT TRUCK,
A TO P.S.E. 1 TO TOS.D.
3 TO POS.E. 5 TO TOS.E.
2 ALREADY ON L.A. POLIX,
POS.D. COLLEGE ROOM)

(CROSS INTO GREEN JACKET)

164. 3 (E) 22. INT. COLLEGE ROOM. DAY (4). ROOM B-3
- SEE thru BATHROOM DOOR,
CROSS'S HANDS DRYING on
TOWEL. GRAM F/X:
COLLEGE
ATMOS.
- As HE COMES OUT, FULL BACK
& BRING HIM to 2-S, X-ing
R. of TROFIMCHUK at WINDOW
in b/g.
- CROSS: Keep away from the window,
sir.
- TROFIMCHUK: I ran away because I
was trapped. And here ... I am
trapped.. And I ran away from
the like of you. And here you are.
The world is full of very small
identical experiences, isn't it?

(CONTD. OVER)

Previous: 4

(On 3. Shot 1(1))

TROFIMCHUK: (CONTD.) Soon it won't pay to run away. Every ... womb will have the same wall-paper and books on the wall, Mr. Lever.

CROSS: Sir.

PUSH IN to PROFILE
2-S.

TROFIMCHUK: Who is after me? Why do I have to travel seventy miles from Cambridge and not see the countryside?

CROSS: My job's to look after you.

TROFIMCHUK: Those are the words of a nurse.

F/X: KNOCK ON DOOR.

HOLD 2-S as CROSS GOES
R. to DOOR.

TROFIMCHUK: (CONTD.) I'm not sick. I'm not ill. I am not afraid. In a free country, why should I be afraid?

165. 4 (F) (Normal height)
CLOSE on LOCK.

TILT to M.C.U. CROSS.

166. 5 (E) (As Cross turns)
C.M.S. TROFIMCHUK.

PAN HIM R. TWO STEPS.

167. 4 (F)
2-S, CROSS OPENING DOOR
on COLLEGE SCOUT.

TROFIMCHUK: (CONTD.) Are you afraid?

168. 5 (E) (As door closes)
2-S, TROFIMCHUK with
CROSS GOING IN to TABLE.
As HE SITS, POSE IN to
M.S. TROFIMCHUK.

CROSS: Thank you.

Tea or port,
sir - "with the compliments of the
Warden".

LOSE CROSS.

Preview 1 (fast)

(On 5, Shot 169)

169. 1 (D) TROFIMCHUK: When you have tasted
M.C.U. CROSS. both, I shall decide.

170. 3 (E) (After two beats)
CLOSE on POURING.
SLOWLY TILT to CROSS'S
FACE.

(H.B. No Shots 171/172)

TROFIMCHUK: (CONTD.) You're not
afraid.

173. 5 (E) CROSS: Scared stiff.
2-S, TROFIMCHUK & CROSS.

TROFIMCHUK: You're very brave, or
very stupid.

174. 3 (E)
CLOSE on BOTTLE.

TILT to CROSS as IT IS
PULLED AWAY.

Life is
short, my friend! Shall we drink the
gift from the cloisters?

175. 1 (D) CROSS: No, sir, not until it's been
2-S, with TROFIMCHUK tested.
COMING d/s.

TROFIMCHUK: Ah! So ... tight!
Controlled, adult, comme il faut!
Yes sir, no sir, five bags full.

176. 5 (E) CROSS: Three.
M.S. TROFIMCHUK.

PAN REM R. for 2-S.

TROFIMCHUK: I warn you, my friend,
in Kiev they called me the child poet -
the Pan who wouldn't grow up. All
must be with eyes of child - long
live the tantrum -

Preview 1

(CONTD. OVER)

(c. 5. Shot 176)

As HE DRINKS, PUSH IN
VERY SLOWLY to C.U.
TROFINCHUK.

TROFINCHUK: (CONTD.) Your
Wordsworth was right - the child is
father of the man. Relax! When
did you last - I don't know - eat a
meal which was in all ways good, or
weep, just weep, because the girl in
your bed was so beautiful - drink
wine, cold wine in hot summer, take
your clothes off in a hurry? "Shades
of the prison-house begin to close upon
the growing boy".

177. 1 (D)
C.U. CROSS.

178. 5 (a/b)
(C.U. Trofinchuk)

TROFINCHUK: (CONTD.) We are grown.
We are dead.

179. 1 (a/b)
(C.U. Cross)

180. 3 (E) Prison. (PAUSE)
WIDE 2-S with WINDOW
C. b/g. Nurse, have you felt that?

CROSS: (PAUSE) Yes.

TROFINCHUK: Then put your gun on the
table and play chess with me. While
we wait.

181. 1 (D)
LOOSE on FILE.

CROSS: I don't play.

Do you know

TILT to TIGHT 2-S with
PHOTOS of VADIM & BUROV
FEATURED.

either of these men?

TROFINCHUK: They asked us that at
Cambridge.

CROSS: Do you?

TROFINCHUK: They are trying to kill
me?

As CROSS GOES L. to
WINDOW, CRAB R. to HOLD
2-S.

To be continued next

(On 1. End 121)

CROSS: That's why I don't put
my gun on the table.

TELETYPE (10m. d-h)
SHOTS of COLLEGE from
CROSS'S P.O.V.

23. T/C (2). EXT. COLLEGE. DAY. S.O.P.

(1 TO POS. 1. HUNTER'S
OFFICE, INT.)

T A P E R U N (10 secs. only) (CALLAN IN BLUE/GREEN
SUN.)

182. 2 (1) (1.1. 2011v)
WIDE SHOT on E. WALL,
CHAIRS f/g, CROSS at
WINDOW.

23a. INT. COLLEGE ROOM. DAY. ROOM 1-2

183. 1 (A)
CLOSE on HALLROOM.

24. INT. HUNTER'S OFFICE. DAY. ROOM 1-2

QUICK PAN with HAND to
M.C.U. CALLAN.

CALLAN: O.K. Put him through.
(PICKS UP PHONE) Charlie.

⁺
STAND MIC.

MERES: (DISTORT) Vadim's leaving
now, sir. Presumably he's got an
appointment tomorrow up north. Back
to work.

CALLAN: As long as he keeps going,
that way I'm happy.

MERES: (DISTORT) Looks as if we
could be wrong, sir?

Time run next

(On 1, Shot 183)

CALLAN: First time we're wrong,
we're dead.

MERES: (DISTORT) Sir.

As CALLAN PUTS PHONE DOWN
& LOOKS DOWN, FAST TILT to
FOLDERS f/g.

ONE IS REMOVED.

AFTER ONE BEAT, SLOW TILT
& PULL OUT to C.M.S. CALLAN
with FOLDER.

T A P E R U N (5 secs. only)

184. 3 (E)

25. INT. COLLEGE ROOM. DAY.

ROOM B-3

L.A. C.M.S. CROSS at
PHONE.

CROSS: (ON PHONE) Nil report,
sir. All very quiet.

+
BOOM A-1

CALLAN: (DISTORT) Good, but
next time you report - it's on the
hour, not two minutes late!

CROSS: Sir.

CALLAN: (DISTORT) Try him again
on those photos.

CROSS: Sir. (PHONE DOWN).

As CROSS RISES, TILT &
PUSH IN to 2-S with
TROFIMCHUK u/s R.

(SHOWING PHOTOGRAPHS): You
sure about these faces?

Telecine next

(On 3. Shot 184)

TROFIMCHUK: Russia has a population
of many, many millions.

HOLD 2-S as CROSS Xs
L. to WINDOW.

KAREN: (ON TAPE) LAUGHTER, OFF.

TAPE:
KAREN,
Q.1. (T.1)

TELECINE (16mm, d-h)

T/C (3). EXT. COLLEGE YARD. DAY. S.O.F.

H.A. KAREN WALKING FAST
from BENEATH CAMERA to
DOOR b/g.

(Scene 26)

SHE GOES IN, CLOSING DOOR
BEHIND HER.

185. 2 (D) (L.A. dolly)

27. INT. COLLEGE ROOM. DAY.

ROOM 2-3

LOOKING ALONG WALL, with
CHAIRS L. f/g & TROFIMCHUK
COMING IN to JOIN CROSS.

KAREN: (OFF, ON TAPE) Daddy!

TAPE:
KAREN,
Q.2. (T.1)

TROFIMCHUK: (PAUSE) You act on
orders.

CROSS: That's right.

TROFIMCHUK: Would you kill me?
(PAUSE) If you are ordered?

CROSS: It would have to be a
very, very good order.

HOLD 2-S as TROFIMCHUK
COMES d/s L. to SIT f/g
L.

TROFIMCHUK: You see, I would kill
you - to live myself. Genius is
mean. I would kill because I am
mean and I cannot write if I am dead.
Mother Russia breeds in me two
laughing devils - Pushkin and Stalin ...

Previous 1

(On 2. Shot 105)

CROSS: You talk too much.

TROFIMCHUK: And your tradition
produced you? Who is decadent?

186. 1 (C) 28/29.INT. HUNTER'S/OUTER OFFICE. DAY. ROOM A-1
On LIZ, as Director.

T A P E R U N (10 secs.)

187. 4 (F) (Fork lift truck) 30. INT. COLLEGE ROOM. DAY. ROOM B-3
With LENS ABOUT 2700MM,
SEE CROSS X-ing L. to R.
of TROFIMCHUK.

(TROFIMCHUK PLAYING GESS
AGAINST HIMSELF).

TROFIMCHUK: (PAUSE) Perhaps there
is only one way to beat the system,
Mr. Lever ... and that is to take
away from the Good Lord the one move
He leaves us ... do away with oneself?
Suicide is the only one genuine
philosophical problem.

CROSS: I'm not a philosopher.

TROFIMCHUK: But I'm not a believer ...
make no mistake. (IN RUSSIAN) I'm a
communist. (IN ENGLISH) I'm a communist!

188. 3 (E) KAREN: (OFF, ON TAPE) Daddy!
C.H.S. CROSS.

PAN HIM L. & PULL OUT
to 2-S with TROFIMCHUK.

Preview 5

TAPE:
KAREN
Q.3. (T.3)

(On 3, Shot 108)

TROFIMCHUK: I hate you because I
am forced to run to you. I don't
believe in you. I am in love with
a dream - true communism, with every
Judas dead.

TAPE:
KAREN
Q.4 (T.3)

KAREN: (OFF, ON TAPE) Daddy!
Look!

TROFIMCHUK: Is a dream! And you,
in your land of tea and port, have
no dreams!

TAPE:
KAREN
Q.5 (P.1)

KAREN: (OFF, ON TAPE) Look!
Up on the roof! A man!

HOLD 2-S, as CROSS COMES
for COAT -

then PAN HIM
to DOOR, & LOSE TROFIMCHUK.

TROFIMCHUK: Your orders are
not to leave me!

GRAM P/A:
ROOF TILE
MOVES.

189. 5 (E) (When Cross is opening door)
2-S, TROFIMCHUK & CROSS.

CROSS: When I've gone, lock this
door, and then only open it to me!

190. 3 (E)
C.M.S. CROSS.

If you want to live to be mean, do
it!

191. 5 (E) (a/b)
(2-S)

CROSS GOES.

HOLD on TROFIMCHUK.

T A P E S T O P

(4 OFF WORK LIFT TRUCK, then
TO POS. F, 3 TO POS. D, HUNTER'S
(FINISH)

Preview 4

192. 4 (E)

31. DET. HUNTER'S OFFICE. DAY. ROOM A-1

L.A. LOU on DESK,
FAVOURING TELEPHONES.

SEE CALLAN in b/c CORNER
of OFFICE.

As PHONE RINGS, BRING HIM
FORWARD to C.M.S.

F/X: TELEPHONE RINGS.

CALLAN: (INTO PHONE) Charlie!

⁺
STAND MIC.

MERES: (DISTORT) We're in the
middle of a cock-up, sir! The car
we're following took petrol in
Doncaster - it's not Vadim, sir!

CALLAN: How do you know?

MERES: (DISTORT) Checked, sir -
back seat and boot - we used ID cards -
they are very annoyed.

GRAB SLIGHTLY L. as HE
SITS.

CALLAN: I hope for your tiny sake
this won't flare into an incident.

MERES: (DISTORT) Instructions, sir?

CALLAN: Stay there and hold them
till you hear from me. Right?

MERES: (DISTORT) Sir!

CALLAN: (INTO INTERCOM) I want
Cross!

TILT to HIS FINGERS.

LIZ: (V/O) It's ringing, sir.

GRAM F/X:
RINGING
TONE on
DISTORT.

193. 2 (D) (L.A. Golly)
L.A. WEL. SECT of ROOM.

32. INT. COLLEGE ROOM. DAY. ROOM B-3

F/X: TELEPHONE RINGING.

Preview 1

(On 2, Start 195)

GRAN F/X:
()
TELEPHONE
RINGING.

PAN SLOWLY L. to FIND
PHONE, with TROIMCHUK
in b/g by L. CHAIR.

F/X: TELEPHONE CONTINUES RINGING.

194. 1 (C)
M.C.U. LIZ.

33. INT. HUNTER'S OUTER OFFICE. ROOM C-3

(DAY)

GRAN F/X:
RINGING
TONE on
DISTORT.

As SHE PUTS PHONE DOWN,
TILT with IT, & SEE HER
LEGS DISAPPEAR to DOOR.

195. 3 (D) (As door opens)
M.S. LIZ.

34. INT. HUNTER'S OFFICE. DAY. ROOM A-1

PAN from DOOR to C.M.S.
CALLAN.

CALLAN: Red alert.

LIZ: Yes, sir.

CALLAN: At the Embassy and at
Highgate. I want everybody else
deployed around the College. Their
orders are to shoot if necessary.

196. 4 (E)
2-S, LIZ & CALLAN.

LIZ: Yes, sir!

CALLAN: Move, girl!

As SHE GOES, PUSH IN to
C.U. CALLAN, FAVOURING
TELEPHONE.

TELESCOPE (16mm. d-b)

T/C (4). 35. EXT. COLLEGE. DAY. S.O.F.

PAN X COLLEGE ROOFS,
REVEALING CROSS, GUN in
HAND, TAKING COVER by
PARAPET, & LOOKING ROUND
HIM.

MAREN & COLLEGE PORTER
ARE in DOORWAY BELOW.

MAREN: Look, Daddy, there's two!

Preview slide

(On Telecine)

CROSS LOOKS DOWN at KAREN.

HE IS SHOT, & CRUMPLES,

F/X: GUN SHOT.

HIS FOOT SLIPS, & HE
DISAPPEARS OUT of FRAME.

KAREN & PORTER WATCH,
HORRIFIED, as HE COMES to
REST on MOUNTING BLOCK.

KAREN: SCREAMS.

PORTER GRABS KAREN & HOLDS
HER.

CUT BACK to CROSS LYING
STILL on MOUNTING BLOCK.

SLIDE

(3) "CALLAN" - END OF
PART TWO

GRAMS:
THEME

*
*
*
*

FADE SOUND & VISION

2ND COMMERCIAL BREAK

CAM. 1 - STAY AT POS.C, HUNTER'S OUTER OFFICE.

CAM. 2 - OFF L.A. DOLLY, & TO POS.A (R. of CAM. 3), HUNTER'S OFFICE.

CAM. 3 - STAY AT POS.D (L. of CAM. 2), HUNTER'S OFFICE.

CAM. 4 - TO POS.A, CROSS'S FLAT.

CAM. 5 - TO POS.A, BISHOP'S OFFICE.

VTR/THS/5415
Part 3

ACT 3

FADE UP SLIDE

GRAMS:
THREE

(4) "CALLAN" - PART THREE

*

*

*

198. 2 (A) (R. of Cam. 3)
CLOSE on DESK TOP in
FRONT of CALLAN.

36. INT. HUNTER'S OFFICE. NIGHT. BOOM A-1

LIZ's HAND ENTERS FRAME,
then CALLAN's.

On CALLAN's "What?", TILT
to TIGHT 2-S, LIZ & CALLAN.

CALLAN: (ON PHONE) Wha-at?

STAND MIC.

HARRIS: (DISTORT) Cross has
been shot, sir. He's dead.

(PAUSE) Awaiting instructions,
sir.

CALLAN: What about Trofimchuk?

HARRIS: (DISTORT) He won't open
the door, sir. But he is answering,
so he is alive.

CALLAN: Don't let anybody touch
anything or anybody. I'll be over.

HARRIS: (DISTORT) Is that wise,
sir? We don't know if the sod's
still on the roof.

Preview 3

(On 2, Slot 198)

PULL BACK & SEE HIM TAKE
PISTOL - then X L. of LIZ
to DOOR.

HOLD 2-S.

199. 3 (D) (L. of Cam.2)
C.M.S. LIZ.

CALLAN: Well, check! (PHONE DOWN)
You all right? Order Forensic
Section to the College. Tell
Bishop he'd better come and run
here and keep the law out of it./

200. 2 (A)
TIGHTER 2-S.

LIZ: You can't go out, sir -
regul/ -

CALLAN: I'm going. Next - reiterate
the Red Alert - if Burov's in London,
I want him. Tell Meres to hold those
blokes, they're the only lead we've
got - I don't care what methods he
uses, but I want any information from
him, and fast!

201. 1 (C)
2-S, CALLAN & LIZ thru
OFFICE DOOR.

37. INT. HUNTER'S OUTER OFFICE. NIGHT.

BOOM C-3

CALLAN GOES L.

CALLAN: (CONTD.) Good girl.

BRING LIZ in C.M.S. to
DESK.

As SHE DIALS, SEE the FILE
at R.

SHE OPENS IT, to REVEAL
PHOTO of CROSS.

BOOM⁺ B-1

BISHOP: (DISTORT) Yes?

LIZ: We've gone on to Red Alert,
sir.

BISHOP: (DISTORT) Oh!

LIZ: And sir - (PAUSE)

Preview 5 (fast)

(CONTD. OVER)

(On 1, Shot 201)

202. 5 (A) (2 beats after "sir")
M.S. BISHOP.

37A. INT. BISHOP'S OFFICE. NIGHT.

BOOK: E-1

(2 TO POS.E, 3 TO POS.G,
COLLEGE ROOM)

+
BOOK: C-3

LIZ: (CONFD, DISTORT) Hunter's
left the office.

HE RISES.

PUSH IN to M.C.U.

BISHOP: He's what?!

203. 4 (A)
With SHEDLING f/g, SEE
SNELL ENTER from u/s, &
COME DOWN to f/g.

38. INT. CROSS'S FLAT. NIGHT. FIRST ONE 1

PAN SLOWLY L. & SEE SUIT
on BED o/s SNELL.

(HE EXAMINES BOOKS)

TELESCINE (16mm, d-h)

T/C (5). 39. EXT. COLLEGE. NIGHT.

H.A. LOOKING DOWN into
COURTYARD, CROSS under
BLANKET on MOUNTING BLOCK,
with CALLAN & HARRIS.

S.O.F.

CALLAN FOLDS BACK BLANKET
to REVEAL CROSS, then THEY
SQUAT EITHER SIDE of HIM,
LOOKING UP at ROOF.

HARRIS: Yes, sir. Up there.

CALLAN: You been up there?

HARRIS: Two of us, sir. He's
gone.

CALLAN: The little girl - did she
see anything?

Preview 2

(On Telecine)

THEY RISE, & CALLAN
COVERS CROSS, TUCKING
HIS HAND UNDER BLANKET.

VOLVO ESTATE (AMBULANCE)
ARRIVES from b/s.

HARRIS GIVES CALLAN the
KEYS.

CALLAN EXITS thru DOOR
b/s.

HARRIS GOES to MEET the
AMBULANCE MEN who are
GETTING STRETCHER OUT of
BACK of AMBULANCE.

HARRIS: Not really, sir ... a man
with white hair, she said - and a
little beard.

CALLAN: (PAUSE) That's enough!

HARRIS: I've kept the uniformed
mob out, sir.

CALLAN: (PAUSE, then SHOUTS):
There were two bloody rings around
this place - how did he get in, and
how did he get out?

Once you get
this lot sorted out, report to me
later. The keys to the poet's room.

HARRIS: Sir.

204. 2 (E)
WIDE SHOT on L. of ROOM.

SLOWLY PAN ROUND to SEE
CALLAN ENTER.

As HE WALKS FORWARD, PULL
BACK to FIND DOOR at L.

IT OPENS.

ADMIT TROFIMCHUK for 2-S.

205. 3 (G)
L.A. M.C.C. TROFIMCHUK.

Preview 2 (LAST)

40. INT. COLLEGE ROOM. NIGHT. BOOMS
A-2, B-4

TROFIMCHUK: (IN BATHROOM) RETCHES.

CALLAN: All right, Mr. Trofimchuk -
out you come. (PAUSE)

of Mr. Lever's.

I'm a friend

(On 3. Sept 205)

206. 2 (E)
L.A. 2-S, TROFIMCHUK
& CALLAN.

As CALLAN GOES L, CRAB R.
TROFIMCHUK GOES to CORNER
of WALL.

HOLD L.A. 2-S, but NOW
SEE TROFIMCHUK'S FACE.

CRAB L, HOLDING 2-S
as CALLAN GOES R.

TROFIMCHUK: Please, please - !

CALLAN: You're not the only one
feeling sick. / Right, I haven't
got any time if I'm to get anywhere
tonight. I need facts, not tears -
all right? Did you see anything?

TROFIMCHUK: No.

CALLAN: Hear anything?

TROFIMCHUK: Only ... a few feet on
the roof tiles. And ... Mr. Lever
falling and hitting ... the stoner.

CALLAN: Why did he go out?

TROFIMCHUK: The child from down ...
there cried that there was someone on
the roof.

CALLAN: And?

TROFIMCHUK: There were no words -
only ... one shot ... I rushed to
where I hoped it would be Burov.

CALLAN: How do you know his name?
(PAUSE) How do you know his name?
Mr. Lever didn't give you names, only
faces -

TROFIMCHUK: I know Burov!

CALLAN: What about Vadim - the other
photo?

Preview 3

(On 2, Shot 206)

TROFIMCHUK: I have never seen him before.

CALLAN SITS.

CALLAN: (PAUSE) All right, tell me about Burov.

TROFIMCHUK: I am home again!

207. 3 (C) (As he turns)
C.N.S. TROFIMCHUK.

CALLAN: I have no time, sir!

208. 2 (E)
C.N.S. CALLAN.

TROFIMCHUK: I am ... was ... Secretary of the Writers' Circle near Kiev - one of Burov's jobs before he disappeared -

209. 3 (a/b)
(C.N.S. Trofimchuk)

CALLAN: To Prague?

PAN SLIGHTLY R, & CRAB
R, BRINGING TROFIMCHUK R.
to TABLE.

TROFIMCHUK: Oh yes, that fits ... Was ... he was sent to Ukraina ... er - the Ukraine - to investigate our ... revisionism, us writers. He has the tact and threat of a wild cat.

210. 2 (E)
CLOSE on PHOTO of BUROV.

TILT with IT as IT IS
LIFTED, & SEE CALLAN.

Four members of my committee were classified insane.

211. 3 (G)
C.N.S. TROFIMCHUK.

CALLAN: But you were allowed to come here. Why?

SLOWLY PUSH IN to C.U.

TROFIMCHUK: They knew my book was ready - I knew I couldn't publish it. So ... let me go ... I haven't the courage of Solzenhitzhyn ... I can't say ... so if I publish abroad, I am discredited - dead.

212. 2 (E)
C.U. CALLAN.

Your publishers do their

213. 3 (a/b)
(C.U. Trofimchuk)

job for them -

(CONTD. OVER)

Preview 2

(On 3, Shot 213)

214. 2 (E) (a/b)
(C.U. Callan)
215. 3 (G)
2-S, TROFIMCHUK with WINDOW
in b/g BETWEEN HIM & CALLAN.
CALLAN RISES.
216. 2 (E)
2-S, TROFIMCHUK & CALLAN.
PAN CALLAN to DOOR.
217. 3 (G)
L.S. TROFIMCHUK.
- TROFIMCHUK: (CONTD.) Who of my people wants to read someone who ... betrays his country and publishes abroad? (PAUSE) I am not yet used to human death. I think I shall not publish./
- CALLAN: You'd better./
- TROFIMCHUK: For Mr. Lever?
- CALLAN: Why should Burov take a year to kill you?
- TROFIMCHUK: I made a fool of him once in Kiev. We blew smoke in each other's faces. Perhaps he is savouring the thought?/
- CALLAN: Bring your bag, coat ... and pen./

TELECINE (16mm, d-h)

T/C (6). 41. EXT. COLLEGE. NIGHT.

CALLAN & TROFIMCHUK EXIT
DOORWAY to HARRIS & WAITING
AMBULANCE.

S.O.F.

HARRIS: Awaiting clearance from you, sir.

(5 TO POS.F, FARM LOUNGE)

CALLAN: Did you get anything more from the little girl?

HARRIS: No, sir.

CALLAN: It's all clear here, is it?

HARRIS: Yes.

End stop next

(On Telecine)

HARRIS Xs to AMBULANCE
ATTENDANT, & HANDS
TROFIMCHUK into FAR SIDE
of CAR.

CAR DRIVES OFF R.

HARRIS RETURNS to CALLAN.

HARRIS EXITS.

CALLAN LOOKS AFTER AMBULANCE,
then TURNS to WHERE KAREN &
PORTER ARE LOOKING OUT of
LIGHTED WINDOW.

CALLAN WALKS AWAY R.

CALLAN: All right - get Cross and
Mr. Trofimchuk back to Lambert House.

HARRIS: (TO ATTENDANT) Lambert
House.

CALLAN: Telephone Liz. Tell her
I'm on my way.

T A P E S T O P

(2 TO POS.A, R. of CAM.3,
3 TO POS.D, HUNTER'S OFFICE;
4 TO POS.G, CAR)

(REPO. CALLAN)

218. 1 (C)
2-S, LIZ with CALLAN
ENTERING L.

42. INT. HUNTER'S OUTER OFFICE. NIGHT.

BOOM C-3

CALLAN: Anything? Uniform,
Special Branch?

TRY to HOLD 2-S as HE GOES
to PHONE in INNER OFFICE.

LIZ: Yes, Mr. Meres, sir! On
the R/T. He's been calling every
five minutes.

CALLAN: Put him through, and bring
your pencil.

219. 3 (D) (L. of Cam.2)
CLOSE on PHONE.

42a. INT. HUNTER'S OFFICE. NIGHT. BOOM A-1

Preview 2

(On 3, Shot 219)

(1 TO POS.A, HUNTER'S
OFFICE)

TILT to C.M.S. CALLAN.

220. 2 (A) (R. of Cam.3) (As Callan Callan! /
M.L.S. BISHOP. /turns)

221. 3 (a/b) (After 1 beat) /
(C.M.S. Callan)

222. 2 (a/b) /
(M.L.S. Bishop)

BRING HIM R. for 2-S,
& ADMIT LIZ at DOOR for
3-S.

BISHOP: You are relieved of your
duty -

CALLAN: Cross - remember?

223. 3 (D) /
M.C.U. CALLAN.

BISHOP: He's dead.

CALLAN: He's my problem, right?
You said yourself! You can have
my guts if you want when I've
finished - but now, just shut up
and let me get on with it!

224. 2 (A) (a/b) /
(3-S)

(INTO PHONE): Meres.

BISHOP: Very well, we'll talk about
this later.

BISHOP GOES u/s SLIGHTLY.

CALLAN: Yes, sir. (INTO PHONE)
Meres.

MERES: (DISTORT) We're very
comfy, sir. My friend's ready to
talk.

CALLAN: Hang on. (PAUSE)

Preview 4

(CONTD. OVER)

+
FIXED MIC.
& HAND MIC
in CAR

(On 2, Shot 224)

As CALLAN GOES to DESK
CUPEBOARD, PUSH IN to
TELEPHONE AMPLIFIER.

CALLAN: (CONTD.) All right.

+
PHONODEC

225. 4 (G)

2-S, MERES & RADOVIC,
as directed.

43. INT. CAR. NIGHT.

FIXED &
HAND MICS.

MERES: Make lots of nice noises,
aren't you, brother?

RADOVIC: SCREAMS.

+
BOOM A-1

CALLAN: (DISTORT) O.K, I can
hear him.

MERES: I take it we're not afraid
of incidents, are we, sir?

CALLAN: (DISTORT) Not now.

RADOVIC: SCREAMS AGAIN.

MERES: Lovely! Right, sir!

226. 2 (A)
3-S.

44. INT. HUNTER'S OFFICE. NIGHT. PM. A-1

SEE LIZ & BISHOP GO
to OFFICE.

BISHOP: (TO LIZ) Wait in there.

+
PHONODEC

CALLAN: What've you got?

FIXED &
HAND MICS.
in CAR.

(4 TO POS.E, FARM LOUNGE)

MERES: (DISTORT) He confirms one
thing. Vadim and Burov are the same
person.

Preview 3

(On 2, Shot 225)

CALLAN: Does he know where Eurov
is now?

MERES: (DISTORT) No - he was just
told to stand in - and taken for a
ride.

CALLAN: What's his name - quick!

BISHOP ADVANCES, & CLOSES
the DOOR.

RADOVIC: (PAUSE) (DISTORT):
MUFFLED SHRIEK.

MERES: (DISTORT) Radovic, sir.

CALLAN: Anything else?

MERES: (DISTORT) Anything you
want, coming up!

CALLAN: Right. (TO BISHOP) Did
you cut off the South?

BISHOP: Of course.

CALLAN: M.1, A.1?

227. 3 (D)
M.C.U. CALLAN.

BISHOP: Uniform are doing it now./

228. 2 (A)
M.C.U. BISHOP.

CALLAN: (TO MERES) Find out their
route North to be got out./

229. 3 (a/b)
(M.C.U. Callan)

BISHOP: The usual Northern route
is just north of Aberdeen, then trawler
out to their fishing fleet -

CALLAN: Toby!

Preview 2

(On 3, Shot 229)

MERES: (DISTORT) We'll have to hurry, he's going!

CALLAN: I want every address they'd use as a stage to get out, going North!

230. 2 (A)
3-S, LIZ COMING IN from DOOR.

MERES: (DISTORT) Sir.

LIZ: I can't sit in there doing nothing.

BISHOP: Well, just -

CALLAN: Get all the files we've got on Embassy contacts - business, political or social - we need addresses like we need blood.

SEE LIZ GO w/s C.

BISHOP COMES & SITS L.

HOLD 3-S.

MERES: (DISTORT) 14, Gavenor Road, Ely.

CALLAN: Mean anything, sir?

BISHOP: Keep going.

MERES: (DISTORT) 31, Churchwood Grove, Northampton.

CALLAN: 31, Churchwood Grove, Northampton.

230A. 3 (D)
CLOSE on BISHOP'S NOTEPAD.

BISHOP: 14, Gavenor Road, Ely.

PAN to CALLAN'S NOTEPAD.

MERES: (PAUSE) (DISTORT) The Shambles, Kings Lynn.

Preview 2

(On 2. Shot 230A)

BISHOP: 31, Churchwood Grove,
Northampton.

251. 2 (A)
3-S, LIZ COMING f/c C,
& BACK.

CALLAN: The Shambles, Kings Lynn.

LIZ: Evans - the Ely one.

MERES: (DISTORT) 91, Little Street,
Wigan.

CALLAN: Wigan may be the wrong side
of the country.

239. 3 (D)
N.C.O. CALLAN.

BISHOP: King's Lynn - Helen Mortimer -
she's inside.

253. 2 (a/b)
(3-S)

CALLAN: Then she's lucky. Hang on,
Toby. Have you got the Wigan one yet?

LIZ: (PAUSE) Wigan's - Handley.

CALLAN: Go on, Toby.

MERES: (DISTORT) Lilac Farm, Worksop.

CALLAN: Lilac Farm, Worksop.

LIZ: Lilac Farm ...

HOLD 3-S as BISHOP GOES
u/s.

BISHOP: Northampton's - Brian
Linklater.

MERES: (PAUSE) (DISTORT) Sir!

CALLAN: Yes?

Preview 3

(On 2, Shot 233)

MERES: (DISTORT) Patterson says
that's the address -

LIZ: Cuthbertson.

As BISHOP COMES d/a,
LOSE LIZ & FINISH with
2-S, BISHOP & CALLAN.

MERES: (DISTORT) - of Cuthbertson,
the former friend Vadim dealt with.
(PAUSE) Sir?

234. 3 (D)
C.M.S. CALLAN.

BISHOP: Here it is!

HOLD HIM as HE RISES,
SEEING BISHOP at L.

CALLAN: Toby, go to Lilac Farm.
If Burov is there, keep him there.
I'll be coming North. If anything
else turns up, let me know - I'll
take a radio car.

CALLAN Xs R.

LET HIM GO, & TAKE BISHOP
to SIT.

MERES: (DISTORT) Right. Ah ...
another, sir - 34 Monday Street,
Aberdeen.

235. 2 (A) (As he looks up)
M.S. SNELL at DOOR.

BISHOP: 34, Monday Street, Aberdeen.

236. 3 (a/b)
(M.S. Bishop)

SNELL: What's happening?

237. 1 (A)
M.S. SNELL.

BISHOP: Cross has been shot - at
the College. He's dead.

PAN HIM TWO STEPS R. for
2-S with LIZ.

SNELL: (PAUSE) I'd say he's
committed suicide.

As SHE LOOKS R, PAN on to
C.M.S. BISHOP.

MERES: (DISTORT) (PAUSE) He's
gone, sir. Sir?

(3 TO POS.H. FARMHOUSE)

T A P E S T O P

238. 4 (E)
WIDE on ROOM, with EUROV
at WINDOW.

HE COMES to SIT f/g L.

ADMIT CUTHBERTSON u/s R.
for 2-S.

HE COMES FORWARD to PUT
DRINK on TABLE.

(1 TO POS.E, FAIRHOUSE;
2 TO POS.F, CALLER'S
ROOM)

HE GOES u/s.

45. INT. FARM LOUNGE, NIGHT.

BOOK C-4

CHAM F/X:
DUB
FOOTSTEPS
on STONE.

EUROV: No, thank you - I have to
drive back - very soon.

CUTHBERTSON: Come on, Vadim - can't
waste it!

EUROV: No, I must insist.

CUTHBERTSON: Well, I'll put it there,
in case you change your mind.

EUROV: And thank Mrs. Cuthbertson
for such a short notice -

CUTHBERTSON: (CALLING) Ginny!
He liked the meal! (PAUSE)

239. 5 (F)
M.C.U. EUROV.

Ginny!

(TO CUTHBERTSON) She

240. 4 (a/b)
(2-S)

can't hear:

it's her hats - she

wears them so tight, I'm sure she
strangles valuable cells to death!
Well, I must say, it's a pleasure -
saves me traipsing in tomorrow to see
you -

241. 5 (F)
C.M.S. EUROV.

I never thought you blokes
were allowed out after dark!

Preview 4 (fast)

(On 5, Shot 2:1)

242. 4 (E)
C.H.S. CUTHBERTSON.
243. 5 (a/b)
(C.H.S. Burov)
244. 4 (a/b)
(C.H.S. Cuthbertson)

BUROV: We are a very mysterious and unpredictable race, Alec.

CUTHBERTSON: I like Russia. Always have. But I still think your lot betrayed a revolution.

BUROV: If I am called away tomorrow - you still think the arrangements we've made are satisfactory?

CUTHBERTSON: You deliver 'em, I'll be satisfied - and it's kind of you to worry.

F/X: KNOCK ON DOOR.

HOLD as HE RISES, & LET HIM GO to DOOR.

HE TURNS, with DOOR OPEN.

CUTHBERTSON: (CONTD.) Blast!

Excuse me.

By the way, if you are called/...

245. 3 (E) (As his smile goes)
2-S thru DOOR - SEE BUROV (with GUN) & CUTHBERTSON.

F/X: ANOTHER KNOCK ON DOOR.

(5 TO POS.G, FARM OUTER DOOR)

BUROV: Open that door!

MERES: (OFF, LOUD HAILER)

Mr. Cuthbertson! (PAUSE) Mr. Cuthbertson - you are harbouring a murderer. Please ask him to come out. By the front door.

The place is surrounded.

L/X: Q LIGHTS THRU WINDOW

BRING CUTHBERTSON FORWARD thru DOOR & P/W to CUTHBERTSON, SEEING HIM OPEN IT.

CUTHBERTSON: It's all right - he's coming out.

Tape run next

(On 7. Shot 2-5)

PAN BACK with CUTHBERTSON
to ORIGINAL 2-8 - but BUROV
HAS GONE.

T A P E R U N

| | | | |
|------|--|-------------------------------|---|
| 246. | 5 (C) | 46. INT. PART HALLWAY. NIGHT. | <u>BOOMS</u> <u>B-5, A-3</u> |
| | <u>LOOSE on WINDOW.</u> | | |
| | <u>HOLD FRAME as GLASS IS</u> <u>SHATTERED.</u> | | |
| | | <u>CALLAN:</u> Burov! | |
| | | <u>F/X:</u> GUN SHOTS. | |
| | <u>SEE BUROV FALL to GROUND.</u> | | <u>GRAN F/X:</u> <u>WOMAN</u> <u>SCREAMS</u> <u>(WILD TRACK)</u> |

T A P E R U N (MAKE-UP for BUROV)

| | | | |
|------|---|--|---------------------------------------|
| 247. | 1 (E) | 47. INT. FARMHOUSE. NIGHT. | <u>BOOMS C-4,</u> <u>B-5, A-3.</u> |
| | <u>BRING CALLAN from END</u> <u>of CORRIDOR to KNEEL at</u> <u>L. of BUROV.</u> | | |
| 248. | 3 (H) (As he looks up) | | |
| | <u>PROFILE C.H.S. MERES.</u> | | |
| | <u>PAN HIM L. & INCLUDE</u> <u>CUTHBERTSON for o/s 4-8.</u> | <u>BUROV:</u> (IN RUSSIAN) He let me kill him. | |
| | | <u>CALLAN:</u> Kill? | |
| | | <u>CUTHBERTSON:</u> He said, "He let me kill him". | |
| | <u>CALLAN RISES.</u> | | |
| | | <u>CALLAN:</u> Make your report out, and give it to Bishop. | |

Tape stop next

(On 3, Shot 240)

LET CALLAN GO R. & FINISH
on CUTHERBERTSON & MERES.

GRAM F/X:
WOMAN
SORBING
(WILD TRACK)

TAPE STOP

(3 TO POS. 1, CALLAN'S ROOM)

(CALLAN MAKE-UP (?))

249. 3 (J) 48. INT. CALLAN'S ROOM. NIGHT. ROOM B-6
C.U. LONELY.

250. 2 (P) LONELY: (YAWNS WIDELY) Hey,
2-S, LONELY & CALLAN. Mr. Callan - do you reckon I could
break my neck just yawning?

HOLD as CALLAN COMES C.

251. 3 (a/b)
(C.U. Lonely - reaction)

252. 2 (a/b) (After 1 beat)
(2-S)

CALLAN: Have they ever, ever, ever
had to stand in front of a man and
shoot him? Beat in the front, yeah -
but look at the ravage at the back.
The security of killing! He must be
bloody joking! Yeah, the split
second matters - I know that, Cross
knew it - so you don't let anything
get on your mind - you don't! You
train so you don't - you can't! And
if I'm being recorded - listen, Mr.
Snell!

253. 3 (J)
H.C.U. LONELY.

(CONTD. OVER)

Preview 2 (fast)

(On 3. Shot 255)

254. 2 (a/r)
(2-S) CALLAN: (CONTD.) I'm telling you, you don't end up enjoying it - you can't! You're too shit-scared! You're too busy trying not to be killed. Lonely, I'm going to tell you a story -
255. 3 (a/b)
(M.C.U. Lonely)
256. 2 (a/r)
(2-S) you'll never understand -
- HOLD 2-S as CALLAN COMES NEARER, & SITS u/s of LONELY.
- HOLD 2-S as HE GOES C. AGAIN.
257. 3 (J)
CLOSE on CHAIR.
As IT IS KICKED, TILT to C.M.S. CALLAN.
PULL BACK & TAKE HIM R.
HE FALLS by CHAIR.
258. 2 (F)
M.C.U. LONELY, RISING.
259. 3 (a/b)
(Callan on floor)
HE FALLS AGAIN.
- CALLAN: (CONTD.) There's a deep, bloody deep, ugly, black ... walling streak in the likes of us - waiting to take over.

Preview 2 (fast)

(CONTD. OVER)

(On 3. Shot 246)

260. 2 (r)

HIM. HEIGHT - O.K.S. LONELY.

PAN HIM to 2-S.

(3 FULL CLEAR)

FINISH VERY TIGHT.

CALLAN: (CONFD.) Holding it down
makes us good at our jobs. /

You'd
better forget what I'm telling you.

LONELY: Wh-what job, Mr. Callan?

CALLAN: To live with it ... control
it ... you train till every second's
your enemy. Cross didn't crack; he
just forgot his training. Didn't he?!
One split second.

T A P E S T O P

(1 TO CAPTION: 3 TO POS. 1,
4 TO POS. 1, 5 TO ICE... BISHOP'S
OFFICE)

(CALLAN (A BISHOP) CRACKS)
(ROOM B TO POS. 1, BISHOP'S
OFFICE)

261. 3 (r)

M.S. SNELL.

BISHOP COMES LARGE, X-ing
FRAME L. to R.

PAN with HIM to 2-S with
CALLAN.

49. INT. BISHOP'S OFFICE. DAY (5).

ROOM B-1

BISHOP: You forgot your training.

(PAUSE) You left the office -

262. 5 (A)

M.C.U. BISHOP.

CALLAN: I had to be in the field! /

BISHOP: You aren't in the field any
more. Secondly, you killed a man you
weren't ordered to. The first time,
Hunter, that Snell or I can recall you
doing so. /

263. 3 (K)

M.C.U. CALLAN.

264. 5 (a/b)

(M.C.U. Bishop)

CALLAN: Cross was killed. /

Preview 3

(On 5, Shot 264)

| | | | |
|------|--|---|--|
| | | <u>BISHOP:</u> This section kills selectively, Callan. You killed unnecessarily. We're happy Burov is dead - we shan't lose any sleep over it. But you can hardly stay on in your job / - | |
| 265. | 3 (a/b) (M.C.U. Callan) | | |
| 266. | 4 (D) C.F.S. SNELL. BRING HIM to 2-S with BISHOP. | <u>CALLAN:</u> Burov killed Cross / - | |
| 267. | 3 (a/b) (M.C.U. Callan) | <u>SNELL:</u> Cross wanted to die. / | |
| 268. | 5 (A) 3-S, SNELL, BISHOP & CALLAN. | <u>CALLAN:</u> (PAUSE) You must be joking! / | |
| | | <u>SNELL:</u> Marx reports Burov hinted as much to you. | |
| | | <u>CALLAN:</u> You believe him? | |
| | | <u>SNELL:</u> No. But do you want evidence? / Page 47. It's marked. Read it. (PAUSE) Take your time. There are seventeen other books marked in the same way. / | |
| 269. | 3 (K) (A book is offered) CLOSE on BOOK. TILT to M.C.U. CALLAN. | | |
| 270. | 5 (A) M.C.U. SNELL. | The same pre-occupation - suicide. / | |
| 271. | 3 (a/b) (M.C.U. Callan) As HE STEPS BACK, PULL BACK SLIGHTLY & LET HIM SIT in 3-S. | The only problem was how. The spring was ready to ... snap, Callan. | |
| 272. | 1 BRICK WALL CAPTION. SUPER CAUTION SCANNER Closing credits - over. | <u>CLOSING CREDIT SEQUENCE.</u> / | GRAMS: THREE (to end) * * * * * |

(On 1, Shot 272 - & Caption Scanner)

GRAMS:
THEME
(contd.)

CAPTION SCANNER:

- (1) Callan - EDWARD WOODWARD
- (2) Cross - PATRICK MOWER
Meres - ANTHONY VALENTINE
- (3) Lonely - RUSSELL HUNTER
Bishop - GEOFFREY CHATER
- (4) Trofimchuk - PETER BLYTHE
Snell - CLIFFORD ROSE
- (5) Vadim/Burov - MORRIS PERRY
Cuthbertson - JOHN ABINERI
- (6) Liz - LISA LANGDON
Sato - ALAN CHUNTZ
- (7) Harris - DAVID HARGREAVES
Karen - VICKY WILLIAMS
Foster - ANDREW BURT
- (8) "Callan" created by JAMES MITCHELL
- (9) Fight Arranger, ALAN CHUNTZ
- (10) Story Editor, GEORGE MARKSTEIN
- (11) Designed by MIKE HALL
- (12) Produced by REGINALD COLLIN
- (13) Directed by PETER DUGUID

FADE OUT SCANNER & CAM.1

FADE UP SLIDE

- (5) "THAMES" COLOUR PRODUCTION

FADE SOUND & VISION

-
- WILD TRACKS TO BE RECORDED:
- (a) CROSS SCREAMING.
 - (b) LIZ SOBBING.
-